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A  
DESCRIPTIVE CATALOGUE  
OF THE  
ARAB MUSEUM.



EGYPTIAN GOVERNMENT

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COMMISSION FOR THE PRESERVATION OF MONUMENTS OF ARAB ART.

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A

# DESCRIPTIVE CATALOGUE

OF THE OBJECTS EXHIBITED IN THE

# NATIONAL MUSEUM OF ARAB ART

PRECEDED BY A HISTORICAL SKETCH OF THE ARCHITECTURE  
AND INDUSTRIAL ARTS OF THE ARABS IN EGYPT

BY

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OF ARAB ART,  
KEEPER OF THE MUSEUM.

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SECOND EDITION

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Translated by G. FOSTER SMITH.

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*Lyons v. fencil*

TO  
**HIS HIGHNESS ABBAS II**  
KHEDIVE OF EGYPT

WITH HIS GRACIOUS AUTHORISATION

THIS WORK

IS RESPECTFULLY DEDICATED.



## PREFACE.

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*The National Museum of Arab Art is quite a new institution. Though Arabic literature has long been known in the West, and was assiduously studied as early as the sixteenth century, it has not been the same with Arab art, which already decaying in Egypt, was at that period completely unknown in Europe, unless we except some slight acquaintance with the art of the Moors. Later on, the subject began to attract some attention, but the knowledge of the art was at first very superficial; as is proved by the quaint illustrations that usually accompanied early works concerning the East.*

*The political events which marked the opening of the nineteenth century created permanent relations between the East and the West, and thus allowed travellers to become initiated into the knowledge of the Arab Art of Egypt. At first this art was far from being appreciated at its true value; only within the last few years has it received the attention it deserves, and found a place in public and private col-*

lections. It is curious to observe that this new tendency coincides with the invasion of Egypt by Western products and Western ideas quite foreign to the character and spirit of the land.

One result of this invasion was the demolition of many ancient buildings, the remains of former splendour, to give place to edifices constructed by an art that was characterless and spurious. Antiquarians did not fail to glean where housebreakers destroyed; speculators were quick to seize a chance; houses, palaces, mosques were stripped of their treasures. With no regard to its origin or purpose, anything excellent in style or execution was hastily despatched to Europe; and it was soon urgently necessary to organise the rescue of the last remnants which could bear witness to the lofty level of artistic development attained by the Arab civilisation in Egypt.

In 1869 H.H. the Khedive Ismaïl at the suggestion of the architect Sulzmann, decided to create an Arab Museum, and charged H.E. Franz Pasha, then chief of the Technical Department of the Wakfs Administration, to set aside a government building for the purpose. Unfortunately His Highness's design could not be fulfilled, and the premises selected were appropriated to another use. It was not till eleven years later that the project was taken up again and partly carried out, in consequence of an order



of H.H. the Khedive Tewfik requiring the *Wakfs Administration* to gather into special premises all artistic articles of real value collected from the ancient mosques. H.E. Franz Pasha was again entrusted with the organisation of the Museum, and he devoted himself ably and zealously to the task. Whatever had survived the ravages of time or escaped the eager hands of collectors was actively sought on every side and rescued from among heaps of rubbish centuries old. The multifarious objects and fragments of Arab art thus obtained found a temporary resting place in the arcades which formed the eastern cloister of the mosque of el-Hakem.

But the Museum was only firmly established in 1881, when a Khedivial decree created the "Commission for the preservation of monuments of Arab art." Its functions were thus defined by Article IV:

"The Commission will devote its attention to all objects discovered which may be of interest in regard to Arab art."

In this way the care of the Museum devolved upon the Commission, whose active help has never failed.

H.E. Yacoub Artin Pasha and the late Rogers Bey, with the cooperation of M.M. Grand Bey and Baudry, gave valuable assistance to Franz Pasha in classifying the objects acquired by the Museum. With their special knowledge the two gentlemen first named were able to bring the ability of experts to the

*interpretation of inscriptions, many of which were extremely difficult to decipher.* <sup>(1)</sup>

*The collection steadily increased; and it was soon evident to the Commission that it was necessary to provide some permanent store-house for the objects with which the Museum was daily enriched, and for which room could no longer be found in the arcades of the cloister. The Commission therefore applied to the Wakfs Administration for a building that should be larger and better adapted to the purpose. This request was granted, and a building constructed in 1883 in the courtyard of the mosque of el-Hakem was assigned to the Museum. These premises also proved insufficient; a large part of the collection was necessarily heaped together without selection or order for lack of space, and a considerable number of tombstones, bearing inscriptions of undoubted interest, could not be conveniently exhibited.*

*The Commission was convinced of the importance of the Museum not only in the interests of learning but also for the development of industrial art, which here may find patterns and models; and therefore thought it a duty to call the attention of His Highness's Government to the necessity of installing the*

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<sup>(1)</sup>This information is derived from a report drawn up by H. E. Franz Pasha, and from notes kindly communicated by H. E. Yacoub Artin Pasha.

collection in a more suitable home. This application was most favourably received, and eventually on the 28th of December 1903 the new Museum was opened by H. H. the present Khedive; and a permanent credit, granted by the liberality of the government, now assures the extension of the collection and provides a competent staff.

H. E. Franz Pasha retired in 1887 from active service in the Wakfs Administration, and for some years the Museum had no effective chief, or direct supervision. As a result of this a great decline of care and attention in the maintenance of the collection gave rise to numerous complaints, which induced the Commission at its sitting of the 20th of April 1892, to honour the Author by entrusting him with the keeping and superintendence of the Museum.

It was his first care to revise the inventory and carefully to number each object in the Museum; then, that the public might have the benefit of this new classification, he drew up a short catalogue in manuscript, which was placed in the galleries for the use of visitors.

Year by year visitors became more numerous, and the Author decided that it would be useful to draw up a new descriptive catalogue, not confined to the mere enumeration of the objects exhibited, but giving technical and historical details; so that all who visited the Museum might be able to follow the phases

through which have passed the various branches of the industrial arts represented in the Museum. (1)

In this somewhat tedious task much information as to the origin of the exhibits was derived from the inventory formerly drawn up by H. E. Franz Pasha. The most scrupulous care was taken to see that inscriptions were accurately transcribed and correctly rendered. The Author would here place on record the able and willing assistance given him in this important matter by Yusef Effendi Ahmed, designer in the office of the Commission.

The Museum does not yet completely represent all branches of Arab art as applied to industry: for example arms and armour are wanting; the textile industry is almost unrepresented; and work in leather is only shown by specimens of bookbinding. It must be remembered however that the Museum is still only at its outset, and so much has already been accomplished that we may expect for it a brilliant future.

Larger and better-fitted premises have much facilitated the judicious classification of the objects, which have been arranged as follows:

The three first halls have been devoted to works in

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(1) Catalogue of the National Museum of Arab Art, by Max Herz Bey, Cairo, 1895. Translated into English and edited by Stanley Lane-Poole, honorary member of the Commission, London, Gilbert and Revington.

*stone and stucco : in the first are exhibited stones bearing inscriptions ; in the second, ornamental and architectural stonework ; in the third, mosaic and plaster.*

*The five following halls are reserved for woodwork, which has been classified in the same way. Thus, the fourth hall contains objects in wood, chiefly interesting because of their inscription ; the sixth contains examples showing the development of ornamentation ; the seventh and eighth halls contain doors, ceilings, and furniture. In this arrangement, chronological order has always been kept in mind so that the progressive development of Art may be followed in each group.*

*Metal objects are exhibited in the ninth and tenth halls, pottery in the eleventh and twelfth. Finally a corridor, in which are placed the corner of a room from Rosetta and a few mouldings, leads to the two last halls, where are to be found textile fabrics, bindings, and the beautiful collection of lamps in enamelled glass.*

*Advantage has been taken of the opportunity afforded by reediting this catalogue to complete, as far as possible, the notices on Arab art as applied to industry. Particular attention has been paid to the inscriptions, <sup>(1)</sup> which have all been carefully verified.*

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(1) M. Max van Berchem in his *Corpus inscriptionum ara-*

*Aly Bey Bahgat, the Assistant Curator, has not only devoted himself to this difficult duty, but has also read off a large number of new texts which figure upon the monuments exhibited. The very large collection of inscribed stones which are on view in the first hall has provided him with a large and interesting field of study. For his valuable cooperation the Author desires to thank him in this place.*

*Thanks are also due from the Author to Mr. H. Livingston for a number of photographs which have served in the preparation of the figures inserted in the catalogue.*

*M. H.*

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*bicarum* Vol. IV has reproduced a considerable number of the inscriptions to be found in the Museum, often adding interesting notices. We have not failed to refer to them whenever the opportunity offered.

## INTRODUCTION.

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In its present state, the Museum of Arab art cannot claim to do more than offer us interesting examples of various branches of industry. The samples we possess are not all of equal value, a defect which would matter little if we had not to note also the gaps which are too frequent in the series; there are some, unfortunately, which extend through a whole epoch.

However we shall endeavour, as we discuss each particular branch of art in its special chapter, to give as complete an idea as possible of the national genius, using not only the specimens which the Museum has gathered together, but also the buildings which time has spared.

The artistic temperament of the Arabs is manifested to us principally by their architecture. The marvellous monuments which we may still admire are something more than mute witnesses of vanished ages; they reveal to us, that, in a degree never

attained by Western nations, the Arabs considered architecture the supreme art.

It may be said that for them the various branches of art had no existence apart from architecture: the painter and the sculptor were content to be servants to the builder. This is the reason that enabled architecture to soar so high and to create forms of such rare perfection.

And there is another consideration which impels us to a brief study of this architecture: most of the objects in the Museum consist of the usual furniture and decorations of the mosques, and were originally designed to be in intimate harmony with the rest of the building to which they belonged. It is therefore impossible to form an exact idea of their artistic value and motive without knowing something of the structure and arrangement of the edifice for which they were intended.

As the great divisions of the history of Arab art in Egypt correspond exactly with the periods of its political history, we shall take them in chronological order, and now proceed to examine them in detail.

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## THE FIRST CALIPHS.

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### THE OMAIADE DYNASTY.

### THE ABBASIDE DYNASTY.

A. H. 18-256. A. D. 639-870.

Egypt, conquered in the 18th year of the Hijra History. by the second Caliph, played but a secondary part in the Arab empire while it was administered by governors who represented the Caliphs. This state of things lasted for nearly two and a half centuries, during which more than a hundred different governors ruled the country without effecting in it any notable progress.

With the exception of the illustrious general Architecture. Amr ibn el-Aas, who founded the town of Fostat, and endowed it with the first mosque known in Egypt, we know of no other governor whose name is connected with any important building. This period, barren with regard to architecture, includes the reigns of the four first Caliphs, all the dynasty of the Omaiades, whose seat was at Damascus, and the dynasty of the Abbasides, who made Bagdad the capital of their vast empire.

Yet from the first the Abbaside princes were distinguished by their love of art and science. The

founder of this brilliant dynasty (A. D. 762) caused the works of many foreign authors to be translated into Arabic, and by his example spread a taste for study among all classes of Moslem society. Harûn er-Rashîd (A. D. 786), the contemporary of Charlemagne, gave a considerable impulse to Arab civilisation. His liberal and gracious protection not only concerned itself with letters and science; he displayed also an enlightened solicitude for art. His keen taste for architecture has become legendary. His son el-Mamun encouraged intellectual studies with the same munificence; but his temperament favoured science rather than art. This prince visited Egypt in A. H. 217 (A. D. 832), and carried out the restoration of the Rodah Nilometer, built a century before. On it he caused to be engraved a Cufic inscription which is still to be seen.

This splendid period has left us little beside literary works: of art in general, and architecture in particular, no appreciable trace remains. This gap is greatly to be regretted, as it deprives us of the interesting study of an art in its early dawn.

As monuments are wanting, we have to fall back upon tradition to discover the sources of Arab art. We know that the civilisations of the Romans and the Byzantine Greeks shed their rays to the most distant regions of the East; and history reveals to us the important part played by civilised Persia

also in forming the intellectual life of the Moslem. From these constituents combined with local elements the art which was born with the new faith took its beginning.

As in outer nature evolution is a continuous process with neither interruption nor sudden change, so the human intellect advances only step by step. New ideas, however forceful, could not create the splendid Moslem civilisation at a stroke: the existing order of things had necessarily to be taken as a basis. Former civilisations had scattered everywhere masterpieces which lay within reach of the artists of the young school, and which formed particularly favourable soil for the germination of the artistic ideas soon to bear such wonderful fruit. The constant and close relations which the Moslem people maintained with each other enabled the new art to keep the same identical character in Asia, in Egypt, and in Spain; for all these countries had the same political and social system; <sup>(1)</sup> so that when we examine the scanty remains which have

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<sup>(1)</sup> Alois Riegl, in the fourth chapter of his "Stilfragen," has an interesting essay on arabesques. He shows that the different forms of foliage from which arabesques are produced had their origin in antique ornament. In a work by William and George Marçais "Les monuments arabes de Tlemcen," Paris, 1903, they prove in an interesting manner that Moorish capitals of columns are derived from antique capitals.

reached us from this epoch it is but natural that we should find a striking resemblance between the art of Egypt and that of other Moslem countries.

Unfortunately no edifices remain to give us information on the artistic value of the work of the first two centuries; all indications of it have been buried in the earth. Here and there in searching the mounds which rise to the south of Cairo, objects which have lain in the tombs since the early centuries of the Hijra have been found; and thus have come to light epitaphs in Cufic letters, cut in relief or incised on slabs of every shape. The most special interest in these tombstones centres in the few ornaments with which some of them are adorned, and which it is easy to see are analogous to the designs met with on Coptic (Egypto-Byzantine) monuments <sup>(1)</sup>.

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(1) The Museum of Egyptian Antiquities contains valuable vestiges of the primitive Christian civilisation in Egypt.

See Gayet on Egypto-Byzantine art, which he considers as the original source of Moslem art. But it is impossible to admit the theory maintained in his work entitled "L'art arabe," that Moslem art in almost all its manifestations is nothing but a derivative from Coptic art.

The civilisation of the Copts was drawn from the Byzantine source in the same way as their religion, which hardly differed from that of the rest of the Greek empire. If in the beginning the Moslem genius was inspired by Byzantine works of art, and if in Egypt it allowed itself to be influenced by

These tombs also contain a great number of wooden objects whose origin is often difficult to determine, but which, considered with the tombstones, supply us with many and valuable records for the study of the earliest forms of Arab art. We find here the most ancient specimens of paneling, sculpture, and inlay. Although these are always in a fragmentary condition, it is evident that they were simply used to prevent earth from entering the tomb.

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Coptic works of art, the results were only transitory. Coptic art was continuing its normal evolution in the path traced for it by preceding ages ; while under the influence of new aspirations, guided by laws which broke violently with old traditions, the Moslems had to accept the consequences of this religious revolution, to submit to its impulse towards other paths, in a word, to become a new people.

The Copts had the advantage of finding their route already traced ; they had only to follow the direction the mother-civilisation impressed on them.

The Moslems on the contrary, from the earliest moment contending with numerous difficulties, at strife with their environment, and breaking with the past, suddenly found themselves in complete isolation, and must have hesitated as to the course they should pursue.

See also on the subject of Coptic civilisation the treatise of George Ebers *Sinnbildliches. Die Koptische Kunst, ein neues Gebiet der alchristlichen Sculptur und ihre Symbole.*

## THE TULUNIDE DYNASTY.

A.H. 257-297. A.D. 870-904.

**History.**

In the year 355 of the Hijra (A. D. 868), Ahmed ibn Tulun, son of a freed slave of the Caliph of Bagdad, was appointed governor of Egypt. In the following year he declared himself independent, asserting that the Caliph of Bagdad had spiritual power only.

This event marks the beginning of a new era for Egypt: from this time her history is in her own hands, and she plays a brilliant part in the Moslem world. The Tulunide Dynasty produced five sovereigns, and lasted thirty four years. During this short period, and particularly in the reign of the founder of the dynasty, wealth and comfort prevailed in Egypt, and not only favoured craftsmen, but developed their art.

**Architecture.**

A taste for building was soon developed, and the capital was enriched with new and magnificent quarters. Near Fostât, at Katâi, rose splendid palaces surrounded by vast gardens. The palace of the prince was built with a luxury hitherto unheard of, and before it stretched the great square, or Midân, wherein were held the marvellous tournaments then so much in favour.

But the creative genius of this epoch was not restricted to the building of edifices for luxury and

pleasure; establishments of public utility were not neglected, for we must note that at Fostat was erected the first hospital. Finally Ahmed ibn Tulun built on Yashkur Hill, in the centre of the new quarter, the beautiful mosque that bears his name.

Built in the year 876 A.D., this mosque was often forsaken. By turns closed, repaired, reopened, and again abandoned, it had to submit to divers fortunes and to undergo for a thousand years the vicissitudes which have characterised the history of Egypt in all ages. However, the revolutionary whirlwinds spared it: it still exists today; and, in the parts with which time has dealt tenderly, it offers to us records of inestimable value. Thanks to this building, we are able to give an account of the methods followed by architects in the third century of the Hijra.

The mosque is raised on a rectangular plan. A great courtyard, open to the sky, is surrounded by pillars supporting arches on which rests the wooden ceiling of the cloisters. The long axis of the plan is directed eastward towards Mecca; the prayer-niche, *mihrab*, near which stands the pulpit, *minbar*, is built into the eastern wall. The covered cloisters, where the people pray, bear the name *liwan*; the courtyard itself is called the *sahn*. Originally there stood in the centre of the courtyard

a monumental fountain with a jet of water : its place is now occupied by a fountain of more modest appearance. Outside the mosque, on the opposite side to the *mihrab*, rises the minaret, *menárah* or *madnah* <sup>(1)</sup>.

The plan of this mosque, in its essential parts at least, is similar to that of the first mosque built in Cairo ; and with trifling differences the same form has been followed in building mosques throughout the centuries, even in periods when new models were being introduced into Egypt. For us the greatest interest centres in the actual details of construction.

The masonry is of brick covered with plaster. The great pillars are ornamented at their four corners by engaged columns with bases that imitate antique pedestals, like those which, taken from old monuments, are met with in a large number of buildings of later periods. The capitals are campaniform, and the ornamental foliage upon them

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(1) Besides the great minaret of hewn stone the mosque possessed also two others built at the ends of the wall that contains the *mihráb*. Of these two, only the one at the east angle still exists ; it is built of brick, and is of very modest dimensions.

The weight of evidence is against the opinion that the great minaret dates from the first foundation of the mosque ; both the masonry and the form of the arches in the basement differentiate it entirely from the rest of the building.



suggests the acanthus of antique capitals. This short description sufficiently indicates from what source the ancient Arab architects in Egypt drew their inspiration.

If more examples are required, we have still to point out the bandlets in Greek style ornamenting the edges of the arches, the mosaic border in the ceiling of the *mihráb*, the columns themselves that belong to the *mihráb*, and a crowd of other details that are as many proofs in support of our contention <sup>(1)</sup>.

The majestic mosque built by Ahmed ibn Tulun was doubtless not a work created spontaneously in all its parts. It cannot be believed for a moment that this noble structure sprang like Minerva from the brain of a sole creator. More probably it is the culmination of a normal development having its starting point in the necessity to create a new art to fill the needs of a new faith. To prove this we have unfortunately only the testimony furnished by the tombs already mentioned ; but the sculpture

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(1) The inside curve of a few arches still retains its ornamentation ; it consists of a network of polygons adorned by arabesques, all finely incised in the plaster. There is no need to insist on the importance of this statement : here in the third century of the Hijra are already found the leading principles of Arab ornamentation, the intricate design of interlaced polygons and the arabesque.

of the woodwork in them is identical with that of the recessed doorways in the mosque of Ahmed ibn Tulun. Hence our conclusion is easily drawn.

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## THE ABBASIDE CALIPHS

A.H. 292-322. A.D. 905-934.

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## THE IKHSHIDIDE DYNASTY

A.H. 323-362. A.D. 934-972.

History.

The Tulunide dynasty, which appeared to give promise of a long line, died out in thirty four years. It was replaced by the Abbaside dynasty, which succeeded in reuniting the temporal and the spiritual power. But its duration was as ephemeral as that of the preceding dynasty. Abu Bekr Mohammed ibn Tukaj who governed Egypt in the name of the Caliph Radi b-illah profited by his master's weakness to render himself lord of this country. He declared himself independent in A. D. 935, and took the title of "Ikhshid," meaning "king of kings," a title borne by the reigning princes of Ferghana, of which country he claimed to be a native.

Under this dynasty the country ceased to enjoy the tranquility of which it had had a brief glimpse.

A striking historical fact of the period lies in the intimate relations maintained by the Egyptian rulers with the courts of Asia, and notably with Syria, which continued to throw in its lot with Egypt.

The internal wars and the complications which Architecture. arose from unsettled policy could not be favourable to the progress of art. History makes no mention of any architectural work ; and no trace of any now remains.

## THE FATIMIDE DYNASTY

A.H. 362-567. A.D. 973-1171.

In A.D. 972 Egypt was conquered by Mu'izz ibn History. Mansûr. Mu'izz belonged to a dynasty independent of the Abbaside Caliphs ; his kingdom was situated in the north of Africa and extended to the borders of Egypt.

The princes of this dynasty named themselves Fâtimides because they claimed descent from Fâtima, daughter of the Prophet.

The warrior tribe to which the founder of this dynasty belonged had come from the western slopes of the Atlas mountains and had seized Kairwân ; and as early as A. D. 912 an ancestor of Mu'izz had felt himself strong enough to attack Egypt. The expedition met with but partial success ; but never-

theless Alexandria and the Fayûm remained in the possession of the invader. Sixty years later, Gôhar, a general in the service of Muïzz, directed a new campaign against Egypt, and succeeded in taking possession of it in the name of his master.

With the Fâtimides a new and quite different era opened for Egypt: the spiritual power of the Caliphs fell into the hands of the Fâtimides, who, being Shiites, <sup>(1)</sup> had been intensely hated by their predecessors.

Under the two earliest sovereigns of this dynasty Egypt found quietude and prosperity. But very soon the land was again plunged into misery and disorder under the second ruler after Muïzz, Hâkem b-amr-Allah, whose restless and tyrannical disposition constantly provoked revolts against his cruel and senseless commands.

The wise administration of Badr el-Gamâli, vizir of the Caliph el-Mostansir, brought about a new advance in wealth. But this belated prosperity proved fleeting; and the land was agitated by new tumults under the last Fâtimide Caliphs.

It was during this period that the first Crusaders appeared before Constantinople and seized Jerusalem, taking it from Egyptian rule.

(1) The Shiites (*shia*=partisan) considered Ali, cousin and son-in-law of the Prophet, as his lawful successor.

The Fâtimides while still in their native home Architecture. had constructed many monumental buildings ; and they continued to show their taste for architecture in the conquered country.

The conquest of Egypt was scarcely completed when Gôhar, the victorious general, began to found a new capital, which received the name of "el-Kâhira", the victorious. It lay immediately to the north of Fostât and was surrounded by walls ; in its centre arose the palace of the new master. The high officials grouped their palaces round the residence of the Caliph ; and thus architecture and its kindred arts received a new impetus. To day these palaces have disappeared ; and on their sites are other monuments, now surrounded by modern buildings.

Of this glorious epoch, a few masterpieces still remain. We cite first of all the mosque of el-Azhar, the earliest built by the conquerors, and afterwards several times restored. There are also the mosque of el-Hâkem, now in ruins ; the small mosque of el-Azhar, built under the Caliph Amr b-Ahkâm-Allah in A. H. 519 (A. D. 1125) ; and, finally, the mosque of Telaï ibn Rezik, the powerful vizier of the last Fâtimides.

The oldest of these mosques, el-Azhar, is, at least in its general arrangement, an imitation of the

mosque of Ibn Tulun <sup>(1)</sup>, though it exhibits considerable variety in the disposition of its columns and pillars. Especially remarkable are the arches, of a form usually described as Persian ; this appears to be an innovation introduced by the Fâtimides, though the brick arch of the Copts describes the same curve, or nearly so. We have mentioned the Persians as well as the Copts, as the possible source of this new form. Historical documents prove the close relations which prevailed between the Persians and the Fâtimides, both Shiites; while the Fâtimide tolerance of the Copts, their Christian fellow-citizens, is manifested openly in many of their buildings <sup>(2)</sup>.

The form of arch referred to in el-Azhar is repeated in the other Fâtimide buildings we have named. In the mosque of el-Hâkem only do we find the pointed arch as employed in the mosque of Ibn Tulun. Though more than a century separates these two mosques, many other points of resembl-

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(1) These remarks refer to the ancient nucleus of the structure, for el-Azhar as it exists to-day is an agglomeration of mosques of different periods.

(2) See the panels of the ancient wooden prayer-niche from el-Azhar and the double doors from el Hâkem, still preserved in the Museum ; also the stucco ornamentation of el-Azhar and el-Akmar, and the wooden panels of el-Azhar, all of which are manifestly influenced by native Coptic art.

ance may be noted, so that they may be considered as related to each other, although there is much greater freedom in the composition of the ornaments of the mosque of el-Hâkem. Two points common to both are the engaged columns and the inscriptions forming friezes. Their relationship appears no less in their decoration ; the ornamentation of the ceiling in the recessed doorways of Ibn Tulun closely resembles that of the wooden tie-beams that join the pillars of el-Hâkem, or that of the famous door of the latter mosque, exhibit No. 2 in the Fourth Hall.

The mosque of el-Akmar, built about a hundred and twenty years later than el-Hakem, possesses an interest which is unique ; it is the only mosque of the Fâtimide period which has preserved to us an example of a façade corresponding with the general arrangement of the edifice. Until this time little attention appears to have been paid to the façade ; we can mention none which deserve the name. El-Akmar is therefore a precious legacy of this interesting period, for there is probably no other building which could give us a complete idea of the way in which façades were created. It must be confessed that the long low walls which enclosed the mosques of earlier date were unpromising objects from which to form a façade.

It would seem that this new departure was fa-

voured by the modest size of el-Akmar. Two sides are visible, the western containing quite a crowd of architectural details. The first glance shows that the use of the niche is the essential principle adopted to beautify the outside of the edifice. There is first the great doorway in the centre of the façade; its arched roof is channelled by flutings imitated from the classic shell-form; its centre is pierced by a beautiful rose-window made up of ornaments and inscriptions, with the foliage bordering the rose-window cut with curious clearness. The doorway is flanked by two small niches. These three recesses are built into a projection which forms the front plan of the façade; behind it extend the two wings which are also adorned by niches; smaller niches occupy the upper part of the walls. (1)

Among the different forms which ornament the openings of the niches are to be seen "stalactites," which to the best of my knowledge are the earliest example of the kind in Moslem architecture in Egypt. Their most striking form occurs at the cut-off angle at the corners of the façade where the transition is effected by the help of a system of rows of stalactites laid one above the other.

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(1) One wing is masked by a dwelling-house; but the part of it which is visible removes any doubt of its similarity with the exposed wing.



The means employed to decorate the façade of this mosque were therefore niches or recesses ; by and by in similar niches were inserted windows, arranged in several rows. This method was not long in being adopted, and resulted in solving the most complicated problems of this nature.

The ornamental inscriptions of el-Akmar are not less important. There is a Cufic inscription enriched by arabesques bordering the arches of the courtyard ; it is cut into the plaster which covers the interior, hewn stone having been employed only for the outside. This ornamentation shows a notable improvement on that of the mosque of el-Hâkem, where the arabesques of the frieze are plain ; here they develop into a wealth of characteristic detail.

This improvement becomes still more pronounced in the adornment of the mosque of Telaï, already mentioned, where the ornamentation produces on the eye the effect of real filigree. It may confidently be asserted that in this mosque the arabesques attain a degree of development which was maintained during several centuries ; their beauty yields in no way to the decorative triumphs of later years.

To complete the list of monuments belonging to the Fâtimide period we have yet to mention the three gates of Cairo, still standing. They are the Bâb el-Fetûh ( Gate of Conquest ), Bâb en-Nasr

(Gate of Victory), and Bab Zueila (named after a tribe which came into Egypt under the Fâtimides). Being military works they are essentially different from the models we are here considering, and to describe them would necessitate too great a deviation from the limits we have laid down.

The builders of these famous gates were, according to the historian el-Makrîzi, three brothers, all architects, who were invited to Cairo by Badr el-Gamali, the faithful vizir of the Caliph el-Mostanser : on the other hand, another historian attributes the gates to a Coptic priest. They date from the fifth century of the Hijra, about 1091 A. D.

## DYNASTY OF THE AYUBIDE SULTANS

A. H. 567-648. A. D. 1171-1250.

History.

The last Fâtimide Caliphs were merely puppets in the hands of their vizirs, and had but a shadow of authority. Incessant struggles for power were carried on by turbulent and ambitious ministers who did not scruple to rid themselves of the sovereign by assassination. These rivalries led finally to the extinction of the dynasty.

Egypt and Syria soon had a new master in the Kurd Yûsef, son of Nigm ed-Dîn Ayûb, well known under the name of Saladin (Salâh ed-Din). He and his successors were the first to bear the title

of "Sultan" in Egypt; but their reigns were disturbed by memorable struggles at home and abroad. Terrible hatreds and rivalries set Moslems at strife with one another; but the epoch is famed before all for the sanguinary Crusades where Moslem battled with Christian.

Christian Europe poured into the East to wrest the Holy Land from Moslem rule; but the only enduring result was the establishment of closer relations between the East and the West.

These relations exercised an undoubted influence on Arab architecture; not manifested at a single stroke, it is true, nor everywhere. It was in Syria that it was felt earliest. The Crusaders arrived provided with all they required to create a Christian nation; the object of many was to settle definitely in the country which they meant to conquer. However short their stay in province, town, or village, it was marked by the construction of churches, which their enemies, as soon as victory favoured them, converted into mosques. Jerusalem remained eighty-eight years in the hands of the Crusaders; it was Saladin who dislodged them in A. D. 1187. The buildings erected in accordance with Western taste could now be studied by Eastern architects, who without servile imitation, nevertheless did not hesitate to appreciate the new style and to make use of its special characteristics when-

ever they seemed capable of harmonising with Arab architecture.

Saladin, the founder of the dynasty, a warrior before everything, favoured military architecture. No longer contented with the palace of the Fâtîmides, he had a new residence built on one of the summits of the Mokattam, under the supervision of his faithful vizier Bahâ ed-Dîn Karakush. This is the present citadel, called by the Arabs the Kalat el-Gabal (the fortress of the mountain). Saladin also built a wall round a large part of the city ; but his idea of enclosing a wider site could only be partly realised. A great deal of the material for all these important works was furnished by the small pyramid of Gizeh.

Much was done for buildings of public utility ; while for religious edifices arrangements were adopted which appear to have been dictated by considerations of public order. It must not be forgotten that the Fâtimide dynasty was Shiïte, and the new dynasty found dogmas held in Egypt differing from those accepted by the mass of the Prophet's followers.

With the object of reviving in the country the orthodox faith, the Ayubides created numerous colleges, *madrassa*, in which were taught the four doctrines, *mazhab*, of the Moslem faith <sup>(1)</sup>. The

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(1) The first *madrassa* founded in Egypt was the Nasrieh.

plan of these colleges consisted of a great square courtyard with a vaulted chapel on each side, an arrangement which gave the structure a cruciform appearance. As in the mosques, the courtyard took the name of *sahn* and the four cloisters that of *liwân*. <sup>(1)</sup> The building was set towards Mecca, and always contained a prayer-niche. It is easy to see that the college was made up of the same elements as the mosque. Indeed, later on there was no popular distinction between college, *madrassa* and mosque, *masged*. <sup>(2)</sup> The cruciform arrangement maintained itself side by side with the earlier cloistered form, and was preferred for mosques of small size.

We shall now proceed to examine more closely a few of the buildings of this period. The oldest is the mosque of Sultan el-Kâmel, built A. H. 622

situated near the mosque of Amr. Here were taught the doctrines of the Imâm esh-Shafai. (El-Makrizi, Vol. II p. 363).

In the *madrassa* of Sultan Sâleh Nigm ed-Dîn chairs for the four orthodox doctrines were instituted for the first time. (Idem vol. II p. 374).

See also on the *madrassa* the Corpus of Max van Berchem, page 251 *et passim*.

(1) In historical works the word is written اوان = Iwân. By the cleaving of the article ال = el, the word has become ليوان *liwân*, the name which is still in common use.

(2) At the present time every religious edifice, whatever its purpose, is called *gâma* by the people.

(A.D. 1224). This mosque is now a ruin; the original plan may still be recognised, but nothing remains of all that so strongly impressed those who visited it in the middle of the last century. The last vestiges of the rich decorations that had been lavished upon it were collected for the Arab Museum, and are now exhibited in the Third Hall. These ornaments are the complement of those found in the mosque of Sâleh Talaï, to which they have much affinity.

The colleges built eighteen years later by Sultan Sâleh Nigm ed-Din contain more characteristic details. These *madrassa* are two edifices separated by a passage which is reached by passing beneath the minaret. The façade shows the same conception as the Fâtimide mosque of el-Akmar; a system of decoration by shallow niches, brought back to the plane of the walls by corners hidden under a series of stalactites. In this mosque stalactites served also to ornament other parts; an admirable application of them may be seen in the decoration of the niche on the minaret. <sup>(1)</sup>

Besides the adornment already mentioned, there are also to be remarked the indented borders and

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(1) In the upper part of the minaret there exist also a great number of stalactites, but these are not part of the original structure; they have been added during a restoration.

other designs which afterwards served as models for the decoration of other edifices. A notable progress is embodied in the manner in which the dome is connected with its base. In the mosque of el-Hâkem each overhanging angle is filled by a single niche; in the tomb of Sultan Sâleh it is masked by a series of niches. The dome of the tomb of Imâm esh Shafaï, of almost contemporary date, is treated in the same manner.

There are distinct traces of western influence in the tomb of this Sultan, built seven years later than the *madrassa*; it stands on the north side of the *madrassa*, to which it is joined by an opening contrived in the wall of the western *lucân*. The façade of the tomb, in its main lines at least, is conceived in the same manner as the façade of the two colleges. The most curious detail occurs in the massive projecting cornice or entablature which sweeps out from the wall in a concave gorge adorned by leaves with curved-back ends. There can be no hesitation in recognising this as a design borrowed from the west; and that it is so is further proved by a false application where the gorge is carried round the doorway so as to enfold it, according to the Arab formula, thus distorting the leaves into a position that is anything but natural.

In this building is introduced an innovation which is henceforth usually followed; it is the ad-

dition of the tomb of the founder, surmounted by a cupola, which is the characteristic sign of a tomb.

In the art of wood carving we note a much greater delicacy of workmanship than is to be found in the Fâtimide mosques. Large and bold designs are here replaced by miniature arabesque. It is unfortunate that the two systems are so widely separated. From the sculptured beams which alone remain of the woodwork dating from the foundation of the mosque of Sâleh, Talaï we pass at a bound to the doors of the two tombs we have mentioned. The mosque of Talaï was built in A. D. 1160; the door of the tomb of Imâm el-Shafâï dates from A. D. 1211. Half a century separates these two specimens of ornamentation. From this period the art of working in wood shows rapid development, and in a short time reaches a high degree of perfection.

There is one more feature of the tomb of Sultan Sâleh which deserves mention; that is the marble panelling which adorns the interior. The simplicity of its design is in striking contrast with the profuse ornamentation met with only twenty years later.

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REIGNS OF THE MAMLUKE SULTANS.

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## I. TURKOMAN OR BAHARIDE

A.H. 648-784, A.D. 1250-1382.

The Mamlukes were slaves bought in the various History. markets of Georgia, Mingrelia, and the Caucasus, from whence they were brought to Egypt to be sold to people of high rank, who trained them to arms and embodied them in private guards. But in this capacity they were not always faithful ; the last Ayubide Sultan, for instance, was slain by one of his slaves, who seized the throne.

Having no hereditary right, and no authority save that derived from their personal valour and especially from the help of those Mamlukes who were faithful to them, these new Sultans were exposed to merciless vicissitudes whenever that help failed them. It could not be otherwise, when every soldier could with good reason consider himself as having an equal title to that of his chief, and like him could expect to rule when opportunity favoured his ambition. That is why all this period of Mamluke rule was but a long series of broils, internal wars, and palace revolutions ; it is one of the stormiest periods in the history of Egypt.

Among these Sultans, a few were distinguished by their intelligence and activity. One of these

was Beybars el-Bundukdâri, A. D. 1260-1277, who successfully opposed the Crusaders, and gave Egypt some measure of prosperity.

Kalaûn, A. D. 1279-1290, was also a remarkable sovereign: he was the only Mamluke Sultan who succeeded in founding a dynasty. He took the name of el-Mansûr (made to conquer), to which he prefixed the name el-Elfi (derived from the word *elf*, a thousand), it is said, because he had been purchased for a thousand pieces of gold! Kalaûn was worthy to rule; his victorious arms succeeded in preserving Egypt from the devastating scourge of Tartar invasion. A remarkable fact in his reign was the establishment of peaceful relations with Spain; in A.H. 689 (A.D. 1290), Alphonso of Aragon sent to Kalaûn an embassy from which resulted an advantageous treaty uniting both nations. These relations necessarily exercised great influence on art, without however benefiting architecture, which at first appeared to waver between opposing styles; so that the buildings of the period present profound divergencies. But in the following reign we see the art of architecture assume precision, acquire a definite character, and undergo in fact a sort of crystallisation. Never before, or after, the time of Sultan Mohammed en-Nâser, son of Kalaûn, did the art of architecture take so high a flight. Never do we find such variety, or such a great industrial

development, as under the rule of this prince. His reign, so fruitful in art, lasted exactly forty-four years.

During the early years of Baharide rule there were introduced artistic forms and elements of other origin than Egyptian. The mouldings to be seen on the great mosque of ed-Dâher (built by Sultan Beybars in 1266), and the system of façades adopted by Kalaûn, have a strikingly foreign appearance. There is nothing that can better show the freedom of choice then reigning in architecture than the following fact.—When Mohammed en-Nâser built the monument to which he gave his name, <sup>(1)</sup> he used for the portal a Gothic porch taken by his brother from a church at Acre in 1291, and carried in sections to Cairo as a glorious trophy. It is necessary however to observe that this is a very rare case of the adoption of a foreign form without some preliminary assimilation, and that such an exception could not greatly influence the regular development of Arab art. If Syria, covered with Christian buildings by the Crusaders, could impose new architectural forms on surrounding countries, Egypt received them greatly modified, and readily bent them to the requirements of the national genius.

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(1) A mosque in the Nahhasin quarter.

It was necessary to raise a rampart against the threatened invasion of a thousand and one incongruous forms of architecture. The long reign of Mohammed en-Nâser lent itself admirably to the work of selection, and the result was necessarily the purification of the native style. It was a time of work and peace. The sovereign himself set the example by endowing Cairo with a college to which he joined his tomb, and by a great mosque constructed in the Citadel. He finished in addition the complex building called the Maristan, which his father had begun.

The members of the royal family and the great officers of state imitated the sovereign's magnificence. The feverish activity of this fertile period had the happiest effect in the domain of art. The indecision and hesitation of preceding centuries gave place to great distinctness of conception. In spite of the great variety which results from an incomparable wealth of form and composition, unity of conception stands out boldly, blending all into a style of rarest beauty.

The manner in which the façades are planned shows a rational and progressive development of elements bequeathed by preceding periods. Large surfaces are furrowed at intervals by a system of lofty shallow niches forming on the walls an arrangement of recesses in which are inserted

windows in double rows. Each niche ends in a horizontal cornice formed by several beds of stalactites. The doorway is modelled on the same principle, except that in this case the niche is much larger and deeper. The consequence of this arrangement is to give a much richer and ampler development to the use of stalactites.

The façades show excellent workmanship; they are built of hewn stone usually in two colours in alternate stripes. They are further embellished by the use of marble, black and white, artistically intermingled in the stones forming the relieving arches over doors and windows. Borders and interlacings are also made of this material, and doorways entirely built of black and white marble are not rare. A long inscriptional frieze unrolls itself at the top of the façade, which is crowned by a moulding in the form of battlements.

In the interior of the cloistered mosques the pillars are henceforward almost exclusively formed of marble columns derived, as in many previous instances, from ancient ruins. To attain a height in accordance with the dimensions of the building, the arches are made to spring from some distance above the capitals. The roof is usually of wood, magnificently carved and gilded. A mosaic wainscot covers the walls to the height of several metres; the floors are paved with similar mosaics of equal beauty.

Everything is in admirable harmony. The rich effect of the whole is further enhanced by the pulpit, *minbar*, and the reading desk, *kursi el-kahf*, adorned with painting and inlaid work, and by the splendid bronze lanterns and the lamps of enamelled glass.

What has been said of the mosque applies equally to other buildings. It is unfortunate that no edifice of this date exists complete; but the parts which are left permit us to reconstitute the whole, and are sufficient to convince us of the splendour of all constructions of this period.

## II. CIRCASSIAN OR BURGIDE.

A. H. 784-923. A. D. 1382-1517.

History

The accession of the Circassian Mamlukes changed nothing but the race of rulers; the country had no rest from the constant palace intrigues and rivalries. With the exception of a few energetic or well-disposed sovereigns, the rulers generally cared very little for the interests of the people; all their efforts were directed to retaining, even at the cost of crime, the power they had seized.

The Circassian Mamlukes, who governed Egypt and Syria for a century and a half, were of Siberian origin. They were called Burgide because they were principally occupied by their masters in the defence of fortresses, in Arabic "*burg*".

Among the few who did good service to their country was the Sultan ez-Zâher Barkuk, the first of these Sultans; he saved the land from Tartar invasion, and endowed it with numerous buildings. Then there was the Sultan el-Muaiad, the protector of learning, a feature of his character which procured him the title of "sheikh", or doctor; he was the builder of some remarkable edifices. Later came Barsbay, who reigned peaceably for sixteen years, and devoted himself entirely to the welfare of his people.

After them came a troublous time which threatened the very existence of Egypt. This was when the Ottoman Turks overthrew the Christian empire of Constantinople and invaded the surrounding countries; their progress terrified the Sultan of Egypt, el-Malek el-Ashraf Kaïtbay. His fears were only too well founded, for within a very few years of his death the Ottomans were able to carry into execution their long cherished project and establish their rule on the banks of the Nile. After a short but desperate struggle Egypt lost her independence and became a province of Turkey (1517).

As the accession of the Circassian Mamlukes brought about no serious change in the condition of the people, so nothing in the new regime opposed the regular development of the arts. The only fact

Architecture.

worthy of mention is that after the change of rulers the cruciform plan was adopted for all religious edifices; the cloistered plan becoming extremely rare. In the course of centuries Cairo had become possessed of a large number of mosques, and the cruciform plan adapted itself more conveniently to smaller buildings. It was probably because mosques had become so plentiful that the new ones built towards the end of the fourteenth century and afterwards were made much smaller. This reduction of size had one advantage, as it allowed the courtyard to be covered.

On the other hand, very ingenious combinations were now required from the architect by the necessity of following the alignment of the streets in a town already much developed, and of providing for the many additions to the main building, arranged to supply various needs. Among these additions were public fountains, *sebils*, and small schools, *kuttābs*, which almost always formed parts of mosques in the Circassian period, and were constructed by preference in the most prominent angles of the building. The earliest mosque to show this particular arrangement was that of the Emir Gaï el-Yusefi, (Baharide).

The tomb itself now became the object of the architect's special attention. No longer relegated to some out-of-the-way corner of the mosque, as in



Baharide times, it became the principal feature, even when the mosque adjoining was a building of great importance. Towards the end of the fifteenth century the Fâtimide fashion again came in ; and the tomb, with its dome of less or greater elegance, constituted a monument complete in itself.

The greatest changes in the art of construction, under the Circassian sultans, were brought about by the increased use of hewn stone, now employed even in building the interior walls. The stone was covered with sculptured ornaments, each of which is worthy of study. A great part of the surface, both in the façade and in the interior, was completely veiled with arabesques, interlacings, and inscriptions. Cufic writing had long been replaced by round letters; but the former is so superior as a means of ornamentation that its use was often revived.

Domestic architecture, so far as existing remains enable us to form an opinion, was in no wise inferior to that of mosques and colleges. The palaces were sumptuous ; all that the most refined taste and delicate skill could do was freely used in their decoration. Private houses were bright and attractive. On the side of the courtyard facing north was placed the *mak'ad*, a roofed terrace, or vorandah, elevated a few feet above the courtyard, from which it was separated by a series of arches ; this

was the favourite place for the reception of visitors by the master of the house. Within was a large *kaa*, or hall, which gave access to other rooms. This *kaa* was wide and lofty; its walls were decorated with mosaics, and its ceiling was profusely carved and gilded. The *mashrabieh* trellises of turned wood allowed a softened light to filter through and made the hall a cool and pleasant shelter from the fierceness of the summer heat.

Secular architecture included also the *wakâla* (caravanserai and store rooms) and the public fountains, of which many admirable specimens still remain.

This final stage of Egyptian national art is characterised by the care bestowed upon external decoration. The first effort in this direction under Fâtimide rule has already been mentioned; but the innovation had not led to many important results in succeeding centuries. The intentional neglect of the exterior of their buildings is a striking feature of Arab architecture. External decoration in the most celebrated monuments of pre-Mamluke times was usually only applied to the doorway, the minaret, or some other accessory. But in the Circassian period the architect took special delight in producing works harmonious in all their external aspects; so that the buildings with which this period has enriched the country display a perfection of

unity and detail which we are accustomed to expect in all architectural masterpieces.

## EGYPT AS A TURKISH PROVINCE.

The battle of Marg Dâbek decided the fate of <sup>History.</sup> Egypt. The conquering Turks acquired this rich country, which became definitely a part of the Ottoman Empire.

The fear of losing such a magnificent province led the Turks to administer it by a complicated system which brought into office both native princes and Turkish functionaries. These antagonistic elements were included to counterbalance each other, and to allow neither to obtain marked predominance. A Pasha, sent from Constantinople and appointed governor for a year, represented the sovereign and administered the country in his name. The appointment of each Pasha was very soon made to extend over a period of several years, but no one remained long enough in power to do much useful work. Thus but a very restricted number of governors left any worthy traces of their administration; and Sulimân Pasha and Senân Pasha alone are recorded in history as contributing effectively to the welfare of the country.

The form of government thus installed failed to give the results anticipated. Seventy years after

the reorganisation of Egypt, armed revolts reappeared ; and half a century later the turbulent Beys who surrounded the Pasha were able to dictate their terms and enforce their will. Towards the end of the seventeenth century, the militant element had acquired such power that the Pasha nominated by Constantinople could not take up his appointment in Cairo without the approval of the Beys, who did not hesitate to resist even the Sultan himself ; they grouped themselves round the sheikh el-balad, the real master of the country, and held the court of Constantinople in check.

When once all opposition on the part of the Pasha had been broken, the Beys renewed their ancient rivalries ; each worked for his own hand and excited disturbances in order to seize upon the power. This period of desolating civil wars, of misery and of oppression is the saddest which the history of Egypt has to record.

Ali Bey ventured further than his rivals. This prince, whom history surnames the Great, entered into direct diplomatic relations with the European powers to secure for himself the title of independent sovereign in a freed Egypt ; but the attempt was wrecked by his premature death. After this there is nothing to record but civil wars carried on by the Beys in an unworthy scramble for personal advantage.

Towards the end of the eighteenth century Murad Bey and Ibrahim Bey dared so far as to hold to ransom European merchants, whose repeated complaints drew the attention of Europe to the condition of this unfortunate country.

Such was the situation when on the 1st of July 1798, (17 Moharrem 1213), the fleet of Napoleon Bonaparte cast anchor before Alexandria.

With this period of Turkish rule Egypt ceased Architecture. to be a great centre, and its capital became merely a Turkish provincial city. In former times progress had never been seriously hindered by disorders that were passing and intermittent, and so we have been able to record a continuous advance in architecture and the arts. But when Egypt was reduced to the condition of a province, the display of genius ceased. The Sultans of Constantinople had no interest in favouring the expansion of art in this country. In fact there exist in Egypt extremely few buildings connected with the names of Turkish Sultans: and these few buildings are far below the artistic level of those left by the Burgide and Baharide Mamelukes.

The only architectural innovation introduced by the Turks was in the form of their mosques, a form that they had themselves borrowed from the churches of ancient Byzantium. The mosque adjoining the tomb of Saria el-Gabal, built in the Citadel

ten years after the conquest of the country, was the first in which the architect drew his inspiration from these Christian models. Then came the great mosque of Senân Pasha at Bulak, built A. H. 979 (A. D. 1571), and that of princess Malika Safia, erected in A. H. 1019 (A. D. 1610).

The most striking point in the new arrangement consisted in the use of the cupola, a radical departure from tradition. The cupola now became the principal feature of the mosque: it occupied its centre, and consequently ceased to mark the mausoleum exclusively.

Occasionally mosques were still constructed after the ancient models, but in very limited number, and in these cases were invariably founded by native Egyptians. It would seem as if the bitter strife between Beys and Pasha, Egyptian and Turk, found an echo even in religious institutions.

New mosques, too, were rare; men preferred to build monuments of less importance, such as fountains, small schools, dervish convents, caravanserais, etc. Fountain and school (sebil-kuttâbs) no longer were subordinate parts of some great foundation, but were usually completely independent constructions.

An important innovation consisted in the use of tiles to wainscot internal walls.

Ornament had declined: never again are to be found the rich decorations of the time of Kaïtbay.

The buildings reared under the new domination were simple and unostentatious, reflecting a spirit of economy that contrasted but too strongly with the splendours of past ages. The number of constructions that bear any trace of past artistic traditions is very limited; a few may be found dating from the first century of Ottoman occupation, as for example the *sebil-kuttâb*, built by the governor Khosro pasha in the Nahhasin Street. But as time went on, art became poorer and poorer. Doubtless this poverty of art arose from the fact that while the foreign architect despised Egyptian models, the native artist cared nothing for foreign ornament, so incompatible with his tastes, his customs and traditions; and probably the material poverty into which the country had fallen was a contributing cause also. But it can still be recognised that Arab art prevailed.

There were also buildings of mixed styles where Arab and Turkish art combined to produce work having some claim to beauty. One example may be found in the *sebil* of Kihya Abd er-Rahmân built in A.H. 1157 (A.D. 1744). This is a pretty little building of three façades at the junction of the Nahhasin and Gamalieh Streets. On the ground floor is the fountain opening on the street, by three large gratings: the school occupies the upper storey. The bronze gratings, the sculptures

with designs from nature, the facing boards, and the ornamented slab supported on brackets, are evidences of foreign influence; but all the peculiar spirit of the building comes to it from forms borrowed from the purest Arab style. Two other *sebils*, bearing the names of Sultan Mahmud and Sultan Mustafa, and dating from the same period, cannot be compared with that of Abd er-Rahmân. In these some Arab design is to be found, but, in their general character, the edifices are far below similar monuments of the finest period. While Oriental tiles cover the inner walls of the *sebil* of Abd er-Rahmân, those that decorate the interior of the *sebil* of Sultan Mustafa are Dutch! There is also some odd decoration in the jambs of the windows, and altogether European influence is much too apparent.

These remarks have brought us to the threshold of the last century, in which Egypt regained its autonomy. We do not propose here to enter upon recent history, but we cannot close this brief sketch without paying a well-deserved tribute to the illustrious founder of the present dynasty. His memory will always be bound up with his great endeavour to raise his country to the height of all requirements of modern civilisation. To the revival of science and industry for which he strove, may the sequel be, as is usual in human progress, a new upspringing of the artistic genius which did so much in the past for the glory of Egypt!



# MOHAMMEDAN DYNASTIES IN EGYPT.

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	A.D.
I. Egypt ruled by governors under the Omaiades and the Abbasides, the first Caliphs .....	640 to 868
II. Egypt almost independent under the Tulunides .....	868 to 904
Ahmed ibn Tulun.....	868
Khumarawieh .....	883
Geysh ibn Khumarawieh.....	895
Harûn ibn Khumarawieh .....	896
Sha'bân ibn Ahmed ibn Tulun....	904
III. Egypt under governors representing Caliphs.....	905 to 934
IV. Egypt almost independent under the Ikhshîdides.....	933 to 969
Mohammed el-Ikhshîd.....	934
Abul Kâsem ibn el-Ikhshîd .....	946
Abul Hassan Ali ibn el-Ikhshîd...	960
Abul Misk Kafûr.....	966
Abul Fawâris Ahmed ibn Ali.....	968

A. D.

V.	The Fâtimides establish a government totally independent of the Bagdad Caliphs.....	969 to 1169
	El-Muïzz ibn el-Mansur .....	969
	El-Aziz ibn el-Muïzz .....	975
	El-Hâkem .....	996
	Ez-Zâher.....	1021
	El-Monstanser.. .....	1036
	El-Mostaali.....	1094
	El-Amir.....	1101
	El-Hâfez .....	1131
	Ez-Zâfir.....	1149
	El-Faïz .....	1154
	El-Adid.....	1160
VI.	The Ayûbides .....	1169 to 1250
	Salâh ed-Dîn ibn Ayûb .....	1169
	El-Aziz Osman ibn Salâh ed-Dîn..	1193
	El-Adil ibn Ayûb .....	1200
	El-Kâmel ibn el-Adil.....	1218
	El-Adil ibn el-Kâmel.....	1238
	Es-Saleh Ayub ibn el-Kâmel .....	1240
	El-Muazzim Turân Shâh.....	1249
VII.	The Mamluke Sultans (Baharide).....	1250 to 1382
	Shagaret ed-Durr, Queen, widow of es-Sâleh Ayûb.....	1250

A. D.

El-Muïzz Aybek .....	1250
El-Mansur Ali ibn Aybek .....	1257
El-Muzaffar Kutuz.....,.....	1259
Beybars I .....	1260
Es-Saïd Baraka ibn Beybars.....	1277
El-Adil Selamish ibn Beybars....	1279
Kalaûn .....	1279
Khalil ibn Kalaûn .....	1290
En-Nâser Mohammed ibn Kalaûn.	1293
El-Adid Katbogha .....	1294
El-Mansûr Lagîn .....	1296
En-Nâser Mohammed ibn Kalaûn (2 <sup>nd</sup> reign).....	1298
Beybars II el-Gashankîr.....	1308
En-Nâser Mohammed ibn Kalaûn (3 <sup>rd</sup> reign).....	1309
El-Mansûr Abu Bakr ibn en-Nâser M <sup>d</sup>	1341
El-Ashraf Kuguk » » »	1341
En-Nâser Ahmed » » »	1342
Es-Sâleh Ismail » » »	1342
El-Kâmel Shâbân » » »	1345
El-Muzaffer Haggi » » »	1346
Hassan » » »	1347
Es-Sâleh Sâleh » » »	1351
Hassan (2 <sup>nd</sup> reign) » » »	1354
El-Mansûr Mohammed ibn Haggi.	1361
El-Ashraf Sha'bân ibn Hussein...	1363
El-Mansûr Ali Sha'bân .....	1376
Es-Sâleh Haggi ibn Sha'bân.....	1381

A. D.

VIII. The Mamluke Sultans : (Bur-	
gide) . . . . .	1382 to 1517
Barkûk . . . . .	1382
Farag ibn Barkûk . . . . .	1399
Abd el-Aziz ibn Barkûk .. . . .	1405
Farag ibn Barkûk (2 <sup>nd</sup> reign).....	1405
El-Moiad Sheikh . . . . .	1412
El-Muzaffer Ahmed ibn Sheikh ..	1421
Ez-Zâher Tatar . . . . .	1421
Mohammed ibn Tatar . . . . .	1421
Barsbay . . . . .	1422
Yusef ibn Barsbay . . . . .	1438
Jakmak . . . . .	1438
Osmân ibn Jakmak . . . . .	1453
Inâl . . . . .	1453
Ahmed ibn Inâl . . . . .	1461
Khoshkadam . . . . .	1461
Ez-Zâher Yalbay . . . . .	1467
Timur Bugha . . . . .	1467
El-Ashraf Kaïtbay . . . . .	1468
Mohammed ibn Kaïtbay . . . . .	1496
Ez-Zâher Kânsuh . . . . .	1498
Janbalat . . . . .	1500
El-Adil Tumanbay . . . . .	1501
Kânsuh el Ghûri . . . . .	1501
El-Ashraf Tumanbay . . . . .	1516
IX. The Ottoman Turks . . . . .	1517

## ERRATA.

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Page 96, line 3 : after "Rukaya" add "(Plate II)."

Page 139, line 5 : after "door" add "(Plate III)."

Page 187, last line : for "Fig 36", read "Fig. 35."

Page 188, figure number of illustration : for  
"Fig. 36" read "Fig. 35".

Page 196, first par., line 3: for "Fig. 37" read  
"Fig. 36."

Page 315, last line : after "inscription" add  
"(Fig. 63)."

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# NATIONAL MUSEUM OF ARAB ART.

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## CATALOGUE

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### FIRST, SECOND, AND THIRD HALLS.

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#### PLASTER, STONE, AND MARBLE.

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##### PLASTER.

From the earliest beginning of Arab Art in Egypt, stucco has been used as a means of decoration, and in this material the first architectural ornaments were executed. An example may be found in the oldest Arab building still extant, the mosque of Ibn Tulun, built A.D. 876, which though almost completely restored in A.D. 1296 still preserves a part of its original stucco embellishment.

But it was in the thirteenth century that the use of stucco in ornamentation attained its highest perfection. Excellent examples are supplied by the tomb of Sultan Kalaûn and the mosque of his son Mohammed, the tower of the latter building showing a profusion of ornaments in stucco.

The third hall of the Museum contains a small but interesting collection of plaster work, several

specimens of which indicate the usual methods followed by Moslem artisans. Let us first examine the objects which adorned the two interior windows of the *madrassat el-Kâmelieh*, built in A.D. 1224, but a ruin for years past <sup>(1)</sup>.

The first point to be noted is that the ornaments are cut into the body of the plaster ; the second that the decoration is carried out in two different planes. This was effected by completing first of all the ornaments in the lower bed, and then superposing a second layer in relief.

Even at the time when freestone was considered the most excellent material for building, stucco decoration was employed. In this connection it is sufficient to allude to the beautiful ornamentation of the dome of the mosque of Aksunkur in the Darb el-Ahmar, built in 1347, and the Cufic inscription which makes a classic frieze to the mosque of Sultan Hassan, A.D. 1358, the most monumental mosque in Egypt.

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(1) Third Hall, Nos. 39 to 46. In 1845 two sides of this building still existed ; their ornaments, according to the testimony of a traveller who saw them at that date, resembled the celebrated ornaments of the Alhambra more than any others in Cairo did.

We might here call attention to the similarity existing between the stucco ornaments of certain Cairo monuments and ornaments of the same kind in Moorish architecture, as shown for example by the internal decoration of the tomb of Sultan Kalaûn, mentioned above, and a window under the south arcades of the cupola of the mosque of el-Muaiad.



In the second half of the fifteenth century, the use of stucco was less general, sculptured stone, or marble, being preferred as a decorative material; yet precisely at this period a monument was built which proves that the worker in stucco had not lost his skill, nor had his art decayed. This monument is the tomb <sup>(1)</sup> at Abbassieh near Cairo, known as "el-Fidawieh": its interior is covered, up to the apex of the dome, with ornaments and inscriptions in stucco carved from the solid plaster as in previous centuries.

Another use of stucco by the Arabs must be noted: it was employed to fill in windows and openings in the walls. The earliest windows were formed by cutting through a thick slab of plaster to form a tracery, a method which was followed until the thirteenth century. The first example is to be found in the mosque of Ibn Tulun <sup>(2)</sup>.

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<sup>(1)</sup> This tomb was built by Yushbak, son of Mahdi, majordomo of Sultan Kaïtbay.

<sup>(2)</sup> It is very unlikely that the traceries in Ibn Tulun date from the foundation of the mosque, for their design has none of the hesitation which characterises the original ornaments of the building: on the contrary they bear the impress of a master hand, like the designs in the brilliant period of Mohammed en-Nâser. There is little doubt however that they replace others made in the time of Ibn Tulun. In support of this idea we would add that the tracery windows of the mosque of el-Hâkem A.D. 990 are far from being as perfect as those of Ibn Tulun. But as we know that the Ibn Tulun mosque was thoroughly restored in 1296, it is probable that this is the date of its windows.

In the design of these traceries the rich and fanciful imagination of the artist is frequently manifested with the happiest effect ; in the mosque we have just mentioned there is a variety of design almost impossible to conceive. The ancient and magnificent mosque of Sultan Beybars el-Bundukdâri, to-day nothing but a ruin, also presents a wealth of composition in the few remains of its traceries which emerge from its roughly blocked-up bays ; and the Maristân of Kalaûn has some handsome traceries, well preserved, all cut through slabs of plaster.

These traceries were simply intended to close up the bays in mosques having an open courtyard, as Ibn Tulun, el-Hâkem, and others ; in mosques entirely covered, as for example the Maristân of Kalaûn, they served to protect glazed windows. These glazed windows which might be called panes in plaster are known to the Arabs as *kamariéh* or *shamsieh* ; they do not occur till the second half of the thirteenth century.

These glazed windows are of two kinds, corresponding to two different periods. In the first period, after laying on panes of coloured glass shaped according to the design pierced in the plaster, thin strips of plaster were applied round their edges to keep them in place ; the strips were made to follow the design on the opposite side. This is the oldest system ; it was practised between the middle of the thirteenth century and the middle of the fourteenth.

The panes of glass used were always very thick. Examples may be seen in the tombs of Sultans Sâleh Ayûb and Kalaûn (thirteenth century) and the tomb-mosque of Sangar el-Gawli (fourteenth century), etc.

In the second period, of which the best types are found in the monuments built in the second half of the fourteenth and in the fifteenth century, the plaster strips were no longer employed, and the panes were attached to the back of the openings by pouring on a layer of liquid plaster which flowed over the spaces between the panes and bound all together. There are still existing examples in the mosque of Sultan Barkûk A.D. 1384 and in buildings dating from the period of Kaïtbay, such as the mosques of Abu Bakr Mazhar, Kijmâs el-Ishâki (end of the fifteenth century). The panes made for these later windows are sometimes extremely thin.

Tracery windows of this kind made in later centuries cannot bear comparison with those of earlier times ; the designs are poor, the execution rough ; and as the local manufacture of stained glass had disappeared, architects were forced to use what imported specimens could be found, and harmonious effects could be combined no longer.

### STONE.

The earliest method of building was by means of brick or roughly dressed rubble ; in both cases a

coating of plaster was necessary. This method was for centuries the only one employed, though it could not be considered as giving durable results ; but little by little it gave place to the use of free-stone, which offers more solidity. It is curious that the general use of stone should have been so long delayed, seeing that the Arabs at the time of their invasion found many monuments dating from Pharaohs, Greeks, and Romans, in which stone was the principal material employed.

The first mention of stone buildings is made by the Eastern traveller Nâsiri Khosrow <sup>(1)</sup> who, speaking of the palace of el-Muïzz, built A. D. 970, says that the walls were built of stones "so well joined together that one would think them cut from a single block." Near this time also (in 1091) were built the three gates, Bâb el-Futûh, Bâb el-Nasr, Bâb Zueila, all master-pieces of stone building ; but until the twelfth century all mosques were built of brick. <sup>(2)</sup>

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(1) SEFER NÂMEH. *Relation du voyage de Nasiri Khosrau en Syrie, en Palestine, en Egypte, en Arabie et en Perse.* Published, translated and annotated by Charles Schefer, Paris, 1881. Page 129.

(2) The dome with stone base in the courtyard of the mosque of Ibn Tulun was built by Sultan Hussâm ed-Dîn Lajin in A.D. 1296, as is shown by an inscription to be read on a tablet let in near the north-east corner. A glance at the adjacent tower and arcades, which are also of stone, is sufficient to show that they do not belong to the period when the mosque was founded, but were probably constructed by the order of the latter monarch at the same time as the dome.

The first mosque which departs from this rule, and in which freestone has been used, is that of el-Akmar, built at Cairo under the reign of the Fâtimide prince Amr b-Ahkâm Illah in 1125. Here the façades only are of stone ; the inside arches are of brick resting upon columns of marble. Yet in the principal façade the stone-work is very well executed ; the shaping is exact, the joining accurate, and the sculpture of ornaments and inscriptions is full of skill. Everything tends to prove that this was no apprentice work, but the product of the finished craftsman, who had gained experience in former buildings.

This mosque is the first of a series of similar edifices with stone façades and brick interiors, a method of building which was followed till near the end of the thirteenth century. After this the use of brick for interior walls was given up in favour of stone, which was laid with wide joints and roughened so as to receive a covering of plaster.

Until the year 1330 nothing but brick was used in building minarets. The first edifice to have a stone tower was the magnificent construction of Sultan Kalaûn, which included mosques, a tomb, and a large hospital. <sup>(1)</sup> It thus marks another step towards the general use of this material.

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<sup>(1)</sup> The Arab historian el Makrizi in his work "el Khatat" says, when speaking of the minaret of the mosque of el-Akbugha, that it was the first minaret constructed of stone *after*

From this time, stone towers were multiplied until the period of the Circassian Sultans, under whose rule the use of stone attained its culmination. It then became the favourite material for building, so that all parts for which brick only had been used were now built of stone. Wonderful facility was shown in dealing with most difficult problems of construction : it may be seen that the architect had thoroughly mastered his medium. Such progress in the craft of building came at the most opportune moment, to the help of the eminently decorative genius of the time, which lavished, on all parts of the monuments, arabesques happily and naturally conceived, and executed with consummate skill. Thus the dome, hitherto covered with plaster that did not allow the builder to ornament it, was now built of stone and elaborately decorated. Even the earliest stone domes, those of the tomb-mosque of Sultan Barkûk, A. D. 1405-10, were covered with a pattern of rods in zigzag ; and immediately afterwards other domes appear clothed in mantles of most graceful arabesques, at the sight of which it is difficult to remember from what inert matter they sprang into being.

Now that stone was more largely employed, architects naturally began to consider what further advantages could be derived from its use. So it was not long before materials of different colours

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*that of el-Mansur, (Kalaûn). Khitat, volume II, page 383. The mosque of the Emir Akbugha was built in 1331.*

were brought into service, and in this way the specifically Arab style of ornamentation was much enhanced. By artistically intermingling the stones a kind of large mosaic was created; and the builders took a delight in so forming different portions of the edifice. Presently they were no longer content to build the doorways only in this fashion, but entire façades were constructed in alternating courses of different colours. <sup>(1)</sup> As far as is known the first construction in which layers of alternating colours were used was the mosque of Sultan Beybars in the town, in front of the Husseinieh Gate. Here the doorways are formed of stones of two colours.

Freestone was not only used as a material for building, in the restricted sense of the word; but cenotaphs, pulpits, *minbar*, and elevated benches or tribunes, *dikka*, were made of it. As an example we may mention the *minbar* of white sandstone, dating from the end of the fifteenth century, the gift of Kaïtbay to the tomb-mosque of Sultan Barkûk in the tombs of the Caliphs: it is of rare beauty and is a perfect gem of Arab decorative art.

A considerable variety of building-stone is to be found in Egypt, <sup>(2)</sup> but much hard labour is neces-

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<sup>(1)</sup> The ugly modern habit of distempering the walls of mosques with red and white stripes arose from a wish to revive the effect on the façades of alternate coloured courses.

<sup>(2)</sup> Besides porphyry and granite there are the superb white marbles of Abu Garâya and many other kinds of stone.

sary before material of good quality can be extracted from the quarries. So we find that the Arab, instead of following the example of the Egyptians, the Greek, and the Romans, preferred to make use of materials taken from old buildings scattered over the country. Thus it is easy to discover in the old walls of the city many stones covered with hieroglyphics ; without specially mentioning numberless fragments of vanished buildings, lintels, thresholds, columns, etc., which are met with in almost all mosques.

The stone used in the best period is a white limestone of close consistence, which takes a grayish tone under the influence of time ; or else a yellowish stone which is an agglomeration of fossil nummulite shells. Since the Turkish period began stone of the latter description has been almost exclusively used ; it is too porous in its nature to admit of the fine sculpture of earlier days.

Most of the stone objects preserved in the Museum are fragments which are derived from buildings, such as capitals, friezes, etc., and which display ornaments or inscriptions. The rich collection of inscribed tombstones possessed by the Museum deserves special mention. A few of them are in hard stone ; in their case the background of the inscription was simply picked out with some small pointed instrument.



**MARBLE.**

Marble was employed by the Arabs in all periods; in the early centuries after the Hijra they used it largely for tombstones. But the country being poor in marble they did not scruple to utilise the materials they found in Greco-Roman or Christian monuments in the Nile Valley. Ahmed ibn Tulun was at much pains, in building his great mosque, to refrain from robbing churches of their columns as his predecessors had done; nevertheless two Byzantine capitals crown the well-known columns that flank his prayer-niche. This custom of plundering existed till quite a late period. In the mosque of Mohammed en-Nâser (fourteenth century) in the Citadel, may be seen a capital bearing the Roman eagle; in that of Sultan el-Muaiad (fifteenth century) one of the capitals shows a cross in a crown.

Not only was the valley of the Nile plundered; historians speak of complete cargoes of marble brought from towns destroyed in Syria. When Sultan Beybars el-Bundukdâri was building his splendid mosque he wrote letters to several countries asking for the marble and the wood he needed for its adornment.

This easy method of obtaining pillars was an obstacle to the development of the column in Arab architecture. It was superfluous to go to the expense and trouble of cutting out shafts and inventing original decoration for pedestal and capital

when columns could be obtained complete from foreign monuments. Except for the vase-shaped capitals called in Arabic *kulla* because of their resemblance to the earthen vessels in which drinking water is kept, the capital formed of stalactites is the only one absolutely Arab, and its introduction occurred at a very late period.

Marble came into general use during the thirteenth and following centuries, when were wrought those masterpieces which we admire to-day. Its principal application was in adornment by inlay or veneering work, especially in doorways: here forming the entire porch, there gracefully decorating it; but the finest decorative effect was obtained by the Arab artists in using it to form mosaics on walls and pavements.

Mosaics were constructed in two ways; either small pieces were laid together on a bed of mortar, or they were let into the hard stone which formed the groundwork,—inlay or incrustation. Where the outlines were too tortuous to be filled in without a great deal of labour in shaping the marble pieces, the more delicate parts of the carved-out pattern were filled in with a kind of resinous cement or putty, usually black or red.

The Museum does not possess a large collection of these mosaic facings, but in the mosques may be seen specimens of admirable finish, rich colour, and great variety of design.

Ornaments sculptured in marble are usually of

very much finer execution than those carried out in freestone.

In modern times marble has been used more than freestone in the construction of tombs, pulpits, etc. The Museum possesses a valuable collection of marble vessels skilfully carved from the solid block. Not only these vessels themselves but their stands also are covered with sculptured inscriptions, ornamental forms, or imaginary animals.

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## THE FIRST HALL.

### MARBLE & STONE WITH INSCRIPTIONS.

Most of the objects exhibited in this hall are tombstones *shāhed*, pl. *shawāhed* in slab or column: the earliest are in grayish marble or yellow freestone. The marble tombstones were discovered in the large tract of land called Aīn Sīra, south of Cairo, the oldest Moslem cemetery in Egypt. Tombstones in freestone have been brought from Assuan, where the cemetery is also very old.

These steles date from the first centuries after the Hijra. The inscriptions they bear are in Cufic letters, so called from the town of Kufa, in Mesopotamia; Cufic writing was in use in the earliest centuries of Moslem civilisation. On the marble tombstones the letters are either sunken or in relief; they are always sunken on the sandstone.

The Museum possesses about two thousand epitaphs, of which only the most remarkable are exhibited; they are often of great interest in the study of ancient writing. In mentioning their most striking peculiarities we shall be guided by the notes of M. Ali Bey Bahgat, which we indicate by his initials.

*Note.*— In order that the monuments exhibited may be readily found, we enumerate first those placed against the walls

and afterwards those in the middle of the hall. In each group chronological order has been observed.

N<sup>os</sup> 1-117 are shown against the walls.

## TOMBSTONES OF THE EARLIEST PERIOD.

ABBASIDES A. D. 750 - 870.



Fig. 1.

1. - Lower part of a marble stele with text from the Koran, graven in sunken letters. The oldest in the collection. A. H. 182 : A.D. 798. (Fig.1).

3. — Slab of yellowish veined marble ; inscription carved in sunken letters A. H. 188 : A.D. 803. The epitaph ends in this phrase :

رحم الله من قرأ هذا الكتاب ودعا لصاحبه بالرحمة

\* *May God have mercy on every person who reads this writing and prays for the mercy of God on the deceased.* — A.B.

4. — Slab of grayish marble with sunken inscription. A. H. 190 : A. D. 806. At the bottom are geometric figures, two known as Solomon's seal.

5.— Oblong marble slab with sunken inscription.

\* The character of the writing is in the style known as Meccan. There are known in paleography four leading styles of writing used in the earliest Moslem period, and all usually known as Cufic: they are the Meccan, the Medinan, the Busso-ran, and the Cufic, which originated in the town of Kufa. The two first named are the oldest, and are distinguished by the alef, which curves to the right. It is unlikely that steles showing this peculiarity are later than the beginning of the second century of the Hijra. — A.B.

6. — Slab of sandstone. A.H. 207 : A.D. 822.

As in all cases where sandstone is used the letters are sunken. A smooth raised border surrounds the epitaph.

8. — Small tombstone in gray marble, inscribed in sunken letters. A.H. 229 : A.D. 843.

The inscription is bordered on three sides by a "chain" formed of curved lines. This chain design is frequently met with later.

\* The genealogy of the deceased ascends to Zeid el-Ansâri, one of those who fought for the spread of the Moslem faith. Zeid was the companion and one of the secretaries of the Prophet : he learned Hebrew to be able to correspond in that language. — A.B.

10.— Slab of sandstone, A.H. 251 : A.D. 855.

The reflections which begin the epitaph deserve to be recorded :

عجبا لمن يؤمن بالموت كيف يفرح  
عجبا لمن يؤمن بالقدر كيف يحزن  
عجبا لمن يرى الدنيا وتقلبها بأهلها كيف يطمئن لها

\* *A wonder ! How can a man rejoice when he knows that death is certain.*

*A wonder ! How can a man be sorrowful when he believes in destiny.*

*A wonder ! How can a man feel safe in this world when he knows its vicissitudes. — A.B.*

**12.**— Slab of grayish marble with sunken inscription bordered by a chain pattern ; at the top a zig-zag line. A. H. 253 : A. D. 867.

\* The style of the text is very pompous. — A.B.

**13.**— Marble slab. A. H. 254 : A. D. 868. The letters of the inscription are brought into low relief by slightly cutting away the background. Henceforward this manner of giving relief to letters is found side by side with the system of sinking the letters into the stone.

**14.**— Marble slab with sunken inscription. A. H. 257 : A. D. 870.

\* The deceased was a descendant of the Caliph Abu Bekr. — A.B.



## TULUNIDE PERIOD

A. D. 870 - 905.

**16.—** Marble slab, bearing an inscription similar to that on N° 10. A. H. 260 : A. D. 873.

The epitaph mentions a descendant of Amr ibn el-Aas, conqueror of Egypt.—A.B.

**17.—** Fragment of a marble slab with Cufic inscription in short thick letters in strong relief.

This is a portion of one of two commemorative tablets placed by Ahmed ibn Tulun in his mosque, built A. D. 876-8. In the mosque may be seen a large portion of a like slab attached to one of the pillars of the principal *liwân*. These slabs were discovered among the rubbish when the mosque was cleared in 1890.

**20.—** Large marble slab with an inscription in relief mentioning the name of a member of the Koreish tribe which was ennobled by the Prophet. A. H. 266 : A. D. 880. (Fig. 2).

**21.—** Marble slab bearing an inscription more skilfully cut than any on preceding tombstones. The text is also continued on the raised border of the stone. (Incomplete). A. H. 270 : A. D. 884.

## SECOND ABBASIDE PERIOD.

A. D. 905 - 934.

**32.—** Tombstone in white Egyptian marble from the quarries of Abu Garâya : the inscription is framed in a moulding. A. H. 303 : A. D. 915.



Fig. 2.

**34.** — Marble slab with inscription in sunken letters roughly executed. A. H. 309 : A. D. 922.

The text is bordered on three sides by a wavy line.

**IKSHIDIDE PERIOD.**

A. D. 934 — 969.

**38.** — Lower portion of a marble tombstone with

a well executed inscription in sunken letters. (Fig. 3).

The epitaph mentions a Sherif who died the 5th Shâbân 371 (A.D. 952) and whose genealogy ascends to Hussein ibn Aly ibn Abu Tâleb. — A.B.



Fig. 3.

**39.** — Limestone block with sunken Cufic inscription, from Fayum. A. H. 344 : A. D. 955.

The text commemorates the erection of a building, as follows :

بركة من الله وعين وسعادة لصاحبه أزهر بن كوثر مماني من رزق الله  
في رجب سنة أربعة وأربعين وثلاثمائة

\* *Blessing from God and happiness and prosperity to the owner Azhar son of Kauthar, for what he has built out of the bounty of God to him in the year 344.*  
— A. B.

**42.** — Marble tombstone with sunken inscription  
A. H. 355 : A. D. 965.

This stone is remarkable for an attempt at ornamenting the letters.

### FATIMIDE PERIOD.

A. D. 969 - 1171.

**44.** — Marble slab with sunken inscription roughly executed. A. H. 372 : A. D. 983.

The deceased was a grandson of Abu Nâwas, a famous poet of Harun er-Rashîd. — A. B.

**46.** — Lower part of the marble tombstone of a descendant of Ali. A.H. 389 : A.D. 999.

Broad raised Cufic letters stand out boldly from a sunken background.

**47.** — Fragment of a marble tombstone to a person named Ali.

Wide ornamental Cufic letters very skilfully designed stand out in high relief.

**48-52.** — Five fragments of a limestone course bearing a Cufic inscription in bold relief, the letters decorated with foliage.

These fragments were found in the mosque of el-Hâkem. This, together with the fact that the inscription mentions the title "Alida" used only by Fâtimide Caliphs, leaves little doubt that it was a commemorative inscription in the name of the Caliph el-Hâkem. He reigned from A. D. 996 to 1021. The following is the inscription :

مما أمر بعمله (الحاكم بأمر) الله أمير المؤمنين صلوات الله عليه وعلى  
آبائه الطاهرين

\* *Of what was ordered to be made by (el-Hâkem bi Amr) Illah, Commander of the faithful ; may the blessings of God be upon him and upon his pure ancestors.*— A.B.

**54.** — Tombstone in sandstone A. H. 412 : A. D. 1021.

\* A curious fact in this inscription is that the name of the Coptic month *Hator* accompanies the year of the Hijra.—A.B.

**56.** — Cufic inscription in red resinous stucco inlaid in marble and forming a band.

From the mosque of Sayeda Nafissa.

بسم الله الرحمن الرحيم (مما أمر) بعمله عبد الله ووليه أبي الميرون  
عبد (المجيد)

*In the name of God the merciful, the compassionate, (this is what was ordered) to be made by the servant and friend of God, Abu el-Maimun Abd (el-Megid).*

\* The title of Abu el-Maimûn having been borne only by the Caliph el-Hâfez the construction to which this refers must date from the first half of the sixth century of the Hijra. The Caliph el-Hâfez reigned from 1130 to 1149. — A.B.

In this inscription the terminal stroke of certain Cufic letters is turned up and brought higher than the letters themselves. This peculiarity is worthy of note as it constitutes one of the characteristic features of Fâtimide calligraphy ; very rare before their time its use becomes general under this dynasty. Other examples may be seen on the inscribed columns.

**58.** — Marble bearing an epitaph in sunken Cufic letters. A.H. 462 : A.D. 1069. The text is prolonged on to the raised border.

**60.** — Diorite slab with an inscription formed by lightly picking out the background. A.H. 436 : A.D. 1045. This method of work was always resorted to when the material was very hard. Compare Nos. 61, 63, 65.

**61** and **61 a.** — Lower portions of two tombstones in serpentine marble, one bearing the date A.H. 426 : A.D. 1034, and the other A.H. 430 : A.D. 1038.

Found on the Island of Emeralds in the Red Sea and presented to the Museum by Commander Gaunt, R.N., 1902.

**62.** — Marble slab with Cufic inscription commemorating the foundation of an edifice erected by

order of the Fâtimide Caliph el Hâfêz who reigned  
A.H. 524-544 : A.D. 1130-1149.]

مما أمر به مولانا وسيدنا الامام الحافظ لدين الله أمير المؤمنين صلوات  
الله عليه وعلى آبائه الطاهرين على يد مملوكه الامير... (جشتكين)  
الحافظي

\* *This is what was ordered to be made by our lord  
and master el-Imâm Hâfêz li Dîn Allah, Com-  
mander of the faithful, may the blessings of God be  
upon him and upon his pure ancestors, by the hand  
of his slave the Emir..... Gomoshtekin el-Hâfêzi.*  
—A.B.

### AYUBIDE PERIOD.

The great political revolution which caused the power to pass from Fâtimides to Ayubîdes was felt in every branch of social life ; even the style of handwriting was changed. From this period Naskhi writing with flexible lines replaces the Cufic.

63. — Tombstone in diorite with an inscription in Ayûbide Naskhi <sup>(1)</sup> A. H. 567 : A. D. 1172. The new style of writing in this its first manifestation is far from rivalling the Cufic which had been made so ornamental ; but it improved greatly under the

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(1) We adopt the terms Ayubide naskhi and Mamluke naskhi from the *Corpus inscriptionum arabicarum* of Van Berchem.

Mamluke Sultans, who used it lavishly in their sumptuous edifices.

\*This stone is not remarkable for its paleographic value alone; the text is very pompous and alludes to some person styled "Sultan", but unknown to history. "The Sultan, the most magnificent, the ornament of religion, the glory of Islam and the Moslems, etc."—A.B.

**64.** — Marble slab with inscription in Ayubide naskhi, mentioning the construction of a building by order of Sultan Salâh ed-Din. A. H. 583 : A. D. 1187-8. (Fig. 4).



Fig. 4.

Although the slab is incomplete the part of the text which remains is comprehensible.



مما أمر بعمله السيد الاجل الملك الناصر قامع عبدة الصليبان صلاح  
 الدنيا والدين . . . . . أبو المظفر يوسف بن السيد الاجل . . . . .  
 أيوب . . . . . بعمارها وانشاءها الامير الاسفهمسالار . . . . .  
 مملوك أمير المؤمنين أبوسعيد قراجة سنة ٥٨٣

\* *This is what was ordered to be made by the august lord, the king, the conqueror, victor over the servants of the Cross, Saláh ed-Dunîa wa ed-Din. . . . . Abu el-Muzaffar Yusef son of the august. . . . . Ayûb. . . . . (nominated) to its construction and establishment the emir and general . . . . . the slave of the Commander of the faithful, Abu Sayed Karaja (?) in the year 583.—A.B.*

This marble was found at Alexandria in the wall of the town near Bâb Sidra attached to the school of the Reverend Salesian Fathers, who presented it to the Museum in 1898.

**65.** — Tombstone in serpentine with naskhi inscription skilfully traced and executed. The vowel points with the letters are supplied are extremely remarkable. A three-leaved arch resting on columns and having a lamp suspended from its apex serves as a frame to the inscription.

Found in the town of Kos in Upper Egypt and dated 589. (A.D. 1193).

\* While in this inscription the vowel points are marked for every syllable, in No. 63 only those are marked which are indispensable. There is another connection between the two stones; the Abu Sadah el-Murafag named on No. 63 must have been the father or uncle of the lady whose grave was marked by No. 65. The sculptors' names are signed; they are Abd er-Rahmân and his nephew Mohammed.—A.B.

## PERIOD OF THE TURCOMAN MAMLUKES

A. H. 648-784. A. D. 1250-1382.

**73.**— Marble tombstone with naskhi inscription.  
A. H. 661 : A. D. 1263.

**74.** — Limestone with an inscription.

From the mosque of Sultan Zâher Beybars I, built in 667 (A. D. 1268) to the north of Cairo and now in ruins. This mosque is of great archæological importance.

**75.** — Gray marble bearing a few letters of Bismillah. <sup>(1)</sup>

From the small cemetery near the bridge of Abu Menagga at Kaliub.

The bridge of Abu Menagga derives its name from the canal over which it is built and which was dug by order of the Vizier el-Afdal under the supervision of Abu Menagga. The bridge was built by Beybars I (1260-77) and reconstructed by Kaïtbay (1468-96).

During the work of consolidation recently undertaken we had an opportunity of carefully studying this monument, so that we are able to state that very little remains of the original structure, Kaïtbay having almost entirely rebuilt it. This is confirmed by the inscriptions on three large medallions on the south side of the bridge. The vestiges of the first building are the lions (N° 129 in the Second hall is one) and a great number of inscribed marble fragments which the villagers have used to build their tombs in the cemetery mentioned. The ornamenta-

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(1) This is the phrase *بسم الله الرحمن الرحيم* "In the name of Allah, the merciful, the compassionate", which is often on the lips of the pious Moslem.

tion of the letters establishes incontrovertibly that this fragment contains part of an inscription dating from the second half of the thirteenth century. Other characters engraved on a lighter-coloured marble (see N° 98) may be identified as an inscription of Kaïtbay. We conclude that these two different series of fragments are parts of the records with which each Sultan had inscribed his work.

**77.** — Marble slab with epitaph in the name of Alam ed-Din Sangar Jokandâri, (mace-bearer).

Slabs with raised borders like the present were originally altars in Coptic churches. They were frequently employed as tombstones by Moslems. (¹)

**78.** — A large part of a frieze with an inscription constituting a house as 'wakf' to the profit of the mosque erected by the Emir Sangar el-Gauli (died A. H. 745 : A. D. 1344) and bearing his name.

This inscription in Mamluke naskhi was carved on the course above the corbel-stones which supported the first storey of the house. (²)

## PERIOD OF THE CIRCASSIAN MAMLUKES.

A. H. 784 - 923 : A. D. 1382 - 1517.

**87-90.** — Marble fragments from the mosque of Aïtomush. A. H. 785 : A. D. 1383.

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(¹) See on this subject "*La relazione di Salona coll' Egitto*" by Strzygowski in the *Bulletino di Archeologia e Storia Dalmata*. 1901.

(²) See page 60, N° 10. Reports of the Commission for the preservation of monuments of Arab art.

The naskhi inscription mentions the title of el-Ostadâr (majordomo). The rounded letters and their decoration are worthy of remark.

90. — Lintel of a doorway with an inscription in very ornamental Cufic.

بِسْمِ اللَّهِ مَا شَاءَ اللَّهُ لَا قُوَّةَ إِلَّا بِاللَّهِ

*In the name of God, may the will of God be done.  
There is no strength but in God.*

**91, 92 —**

Inscribed fragments from the mosque of Sultan Barkûk, in the town of Cairo. Fig. 5.



Fig. 5.

**93. —** Small marble slab showing the “Bismillah” in beautiful naskhi characters.

Found in the tomb-mosque of Sultan Barkûk. A. D. 1392-99.

**94. —** Lintel of the *minbar* (stone pulpit) of the ruined mosque of Sudûn Mir Zâda <sup>(1)</sup>.

The first line of the inscription is taken from the Koran ; the second is the following :

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(1) See on this mosque the historical notes with plates in the Report of the Commission for 1903.

أمر بإنشاء هذا المكان المبارك الفقير الى الله تعالى سودون ميرزاده  
سنة ست وثمان مائة من الهجرة

*Ordered the establishment of this blessed place he who is in need of God, Sudûn Mir Zâda, in the year 806. (A. D. 1403).*

**95.** — Medallion with an inscription referring to the construction of the mosque of Sheikh el-Hanafi built by him in A. H. 817 : A. D. 1414.

**97.** — Marble fragment with part of an inscription in naskhi referring to the construction of a building dedicated by the Sultan Kaïtbay. A. H. 873 — 901 : A. D. 1468 — 1495.

Found in the mosque of Barkûk at Cairo.

**98.** — Large fragment of white marble with a few letters, most probably from the time of Kaïtbay.

See the note to exhibit N° 75.

**99.** — One face of the cenotaph of a lady named Bashmalik, daughter of Mûsa, and her children. A. H. 908 : A. D. 1502. Workmanship indifferent.

When built of stone these cenotaphs are called *tarkîba* : when of wood *tabut*.

**100.** — Large limestone medallion bearing in three lines the following texts :

In the middle.

عز مولانا الملك السلطان الانرف

*Power and might to our lord the Sultan el Ashraf (most noble).*

Above.

أبو النصر قانصوه الغورى

*Abu en-Nasr Kansu el-Ghuri.*

Below.

عز نصره

*May his victory be enhanced.*

This large medallion comes from the Old Cairo aqueduct, erected by Sultan el-Ghuri in A. H. 911 : A. D. 1505, commonly but erroneously attributed to Saladin. Such medallions are very frequent after the beginning of the fourteenth century ; they are carved either on freestone or marble. Not only do they adorn buildings but also other objects of any material whatever. The form of words is always the same, changing only the name of the Sultan. This praise of the Sultan does not necessarily mean that the edifice or other object was constructed for him, for it is often found upon buildings founded by some one or other of his officers or subjects.

## TURKISH PERIOD.

1517.

With the Turkish occupation of the country the style of writing changes once more. It now becomes "Sulus", of long letters with wide spaces between them. Attention is no longer paid to the character

of the medium employed, as had been done in former periods ; the sculptor is content with reproducing on the stone or marble the usual caligraphy on paper. The workmanship is rarely excellent.

**106.** — Large marble tombstone bearing the name of *Iyâs*, a Turkish general who lived in Egypt A. H. 992. A. D. 1594.

The most strikingly Turkish feature of this monument is the smooth band which frames each line of the writing.

**107.** — Marble inscribed in the Turkish language and in Persian lettres to commemorate repairs made to the Old Cairo aqueduct by the Turkish governor *Mohammed Pasha*.

The numerical value of the last hemistich "This aqueduct was repaired by *Mohammed Pasha*" gives the date 1134 (A.D. 1772).—A.B.

**108-9.** — Sun-dials ; the first in marble, dated 1163 (A. D. 1750) ; the second in limestone, dated 1183 (A. D. 1770). N° 108 bears the following inscription :

"This is a perfected sun-dial without a rival. The designer and mathematician who made it is the glorious *Vizir*."

The date of its construction may be read in the words "The *Vizir* of Egypt brought it to perfection", the numerical value of which corresponds to the date on the sun-dial.

The same vizir set up other sun-dials, notably in the mosque of el-Azhar and in a convent in the cemetery of Kaitbay.—A.B.

**110.** — Slab commemorating the erection of a fountain. A. H. 1181. A. D. 1767.

The letters of the inscription show how Turkish Sulus had already developed.

**111.** — Slab commemorating the visit of Mohammed Ali Pasha to his Selâhdâr (principal armour bearer), on the occasion of the inauguration of a building raised by the latter in 1231, A.D. 1816.

The language is Turkish.

**112-116.** — Parts of marble cenotaphs sculptured and gilt. Thirteenth century of the Hijra : nineteenth century.

**Objects exhibited in the centre of the Hall.**

**118.** — Long bar of marble having on its three faces Cufic inscriptions in relief. Judging by the character of the letters this is from a Fâtimide cenotaph, of which it formed the top of one side.

The following pieces are nearly all *Shawâhed* or gravestones, similar to those described at first ; they differ from them only by their cylindrical or prismatic form. Most of them had previously been used in ancient buildings.

**119-126.** — Steles of the Fâtimide period.



**127-133.** — Steles of the Ayûbide period (or perhaps late Fâtimide).

128. — The inscription mentions "The young people Harmûn and Hassan, recently married, children of Ali : they died the 3rd. Ragab 575" A. D. 1176.—A.B.

This monument therefore dates from the beginning of the Ayûbide period, which explains the Fâtimide character of the letters.

129. — Tombstone, interesting because of its ornamentation.

132. — Large columnar tombstone covered on one side with an inscription in beautiful Mamluke naskhi characters in relief, and on the other side with sunk phrases and ornaments.

The long text details the high qualities and piety of Sheikh Abu el-Abbâs Ahmed ed-Darîr (the blind) el Balansi (from Valencia), who died during the last days of the month Shawâl, the Monday, at the time of the noontide prayer, in the year 623 (A. D. 1226).—A.B.

**134.** — Tombstone dating from the period of the Mamluke Sultans.

**135-138.** — Slabs worked on both sides, showing their repeated use.

**135.** — Marble bearing on one side a Cufic sunken inscription and on the other an inscription in Ayûbide naskhi.

\* The first inscription is an epitaph of the year A. H. 366 : A.D. 976. The naskhi inscription alludes to the construction of a college by Saladin beside the tomb of Imâm esh-Shâfi' at the request of Sheikh el-Muaffek Abu el-Muaffek el-Khabushâti in A.H. 575 : A.D. 1172. — A.B.

**138.** — Freestone, having on one side a Coptic ornament and on the other an epitaph in Cufic characters.

**138 a.** — Large marble tombstone, having on one side a Latin epitaph bearing the date 1638 and on the other side an Arabic inscription in modern naskhi characters commemorating the foundation of a fountain, *sebil*, by an emir named Mustapha.

In the Arabic text, after praising the founder, the year of the foundation, A. H. 1064 (A. D. 1653-4) is fixed by a chronogram in the last hemistich, meaning "May God give him to drink from the river Kauthar" (one of the rivers of Paradise). The date 1064 is also inscribed in figures in the middle of the last register.

The Latin inscription on the other side is surmounted by the armorial bearings of the deceased, and occupies the lower half of a field surrounded by bas-reliefs in renaissance style. <sup>(1)</sup>

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<sup>(1)</sup> The Rev. Father Lagier, professor at the College de la Sainte Famille, Cairo, to whose kindness we owe this translation, remarks that the Santo Seguezzi of the epitaph must be the author of a work preserved in the Khedivial library and entitled "Estat des revenus d'Egypte, par le Sieur Santo Seguezzi, 1635".

Illustrissimo D. D.	The most illustrious lord
Santo Seguezzio	Santo Seguezzi
Hierosolymitani	a most worthy knight
Ordinis Equiti	of the order of
Meritissimo. Nec non	Jerusalem, created
Sancti Michaelis a	also a knight of the
Christianissimo rege	order of Saint Michael by the
	favour
Gratiose creato.	of the Most Christian King
	(of France).
Gallorum, Anglorum	Having exercised with integ-
	rity
Atque Belgarum in	the office of Consul for
Tota Aegypti regione	France England and the Ne-
	therlands
Consulatum integri	in all Egypt
Gerenti: et in regia	he died happily in the
Memphi Feliciter	royal town of Memphis
Occumbenti IV Februarii	on the fourth of February
Anno Domini MDCXXXVIII	A. D. 1638
Ætatis suae XXXXXVI. Filius	aged fifty-six years.
Alexander Marmoreis	His son Alexander dedicated
Titulis dicavit	this inscription upon marble.

Presented to the Museum by Arthur d'Alban,  
British Consul at Cairo, 1904.

**139-151.** — Tombstones of the Turkish period,  
from A. D. 1517.

The tombstones of the Turkish period are distinguished by the turban which almost always adorns the top of the column: see some interesting specimens in Nos 161-171. Tombstones marking graves of women usually bear sculptured garlands, emblematic of tresses.

146. — Tombstone in the name of Zuleika

wife of general Ibrahim Bey, "at present sheikh el-balad"; she died Friday, 28th Moharrem, 1216 : A. D. 1800.

The history of this lady may be read in the chronicles of the French expedition under Napoleon Bonaparte.

**152-160.** — Parts of cenotaphs in freestone.

**161-171.** — Turbans for tombstones : Turkish period.

**172.** — Brass lantern made in two parts. The lower part is in the form of a tray with sockets ; it is attached by six chains to the dome which is of openwork and is surmounted by the crescent. Twelve arms to carry additional lamps are attached at various points.

On the dome may be seen circles inscribed with the praise of Sultan Hassan:

عز وولاء السلطان حسن بن محمد

*Power and might to our lord the Sultan Hassan  
son of Mohammed.*

## THE SECOND HALL.

### STONE AND MARBLE BEARING ORNAMENTAL DESIGNS.

(Plate I. View of the First and the Second Halls.)

**1-23.** — Tombstones of the first centuries after the Hira, similar to those in the first hall but remarkable by reason of their decoration ; the de-



View of the Vatican Museums



signs represent the earliest Moslem ornamentation of stone and marble.

4. — Marble. The inscription is framed by a pair of columns supporting a semicircular arch ; a floral design occupies each tympanum (the triangular space between the arch and the angle).

17. — The upper part of the slab bears a continuous trail of foliage as a border. (Fig. 6).



Fig. 6.

24. — Marble slab sculptured with acanthus leaves.

The leaves are cut with much skill despite their want of relief, making us think it is Christian work executed in Moslem style.

Found in the mosque of Ahmed ibn Tulun.

**26.** — Angle of a limestone coving bearing a sculptured trail of foliage and an eagle with outspread wings. (Fig. 7). Found in the Bâb esh-Sharîh quarter of Cairo.



Fig. 7.

\* The vigorous cutting of the ornament and the character of the foliage bring this fragment into close relation with Nos 48-52 of the first hall and enable us to classify it among the works of the tenth or the eleventh century.

**27.** — Fragment from the Bâb Zueila Gate, built 1087-1091.

The ornament sculptured in this piece of limestone is interesting both in character and execution.

**28.** — Tracery window in granite, from the ruined tomb of Seif el-Yazal. This tracery is remarkable not only by its design, but by the date which it bears, A. H. 610 : A. D. 1213, and by the words *عمل موهج سنة ٦١٠* *The work of Muheg carved on the block in naskhi letters.*

**31-39.** — Marbles. Panels from the marble



wainscot of the inner walls of the mosque built by the Emir Serghatmash, in Cairo A.H. 757 : A.D.1356.

A curious fact is the diversity in the character of these sculptures, all coming from the same building. No. 36 shows a fretted arabesque ; in No. 38 the foliage is plain. No. 34 bears flowers in a beautiful design ; the ornaments on the disk No. 39 (Fig. 8) are of remarkable character and execution ; finally the principal field of No. 37 in addition to floral ornament shows vases, hands holding stems, and figures of birds all blending into admirable beauty.



Fig. 8.

**40.** — This panel, on which the ornaments much resemble those of N° 37, very probably came also from the mosque of Serghatmash.

**41.** — Sculptured slab from the prayer-niche (*mihrab*) of the Badrieh mosque in the Sâlhieh quarter of the town. This mosque was built by Nâsser ed-Din ibn Mohammed Bedr el-Abbâsi, who died A.H. 768 : A.D 1357.

The sculpture represents a lamp flanked by two candles. On the lamp is an inscription.

الله نور السموات والارض

*God is the light of the heavens and the earth.*

See on this text the note to the inscriptions on the lamps in enamelled glass.

**48-70.** — Fragments of marble of the yellow local description coming from the mosque of Muaiad, A. D. 1416 - 20. These fragments display a multitude of ornaments.

N° 64 had previously been part of a Roman building, perhaps a temple ; one side bears a mask, and a female figure between two garlands.

**71.** — Stone with curved surface, very probably from a prayer-niche. The floral ornaments of handsome design are lightly cut in the stone, painted, and gilded.

**72-3.** — Slabs of red and green porphyry having served as panels in a wainscot.

**80.** — Piece of a marble window frame, with rough and uncouth ornaments.

This piece dates from the eighteenth century

when Western style exercised direct influence on Egyptian work. The sebil of Sultan Mustafa, A.D. 1750, near the mosque of Saida Zeinab, is a very instructive example.

**84.** — Side of a cenotaph. Sheaves of flowers rise from vases which are separated by medallions : all the ornaments are gilt. Nineteenth century.

**86.** — Yellowish sandstone with ornaments : a trace of gilding.

**89-114.** — Fragments of marble or stone having served as panels in wainscots. The greater number have retained their inlaid decoration either of hard material or resinous stucco.

**90.** — White marble, inlaid with black stucco and blue enamel. From the mosque of Aïtūmush, built in the fourteenth century.

**90 a.** — Half of a tympanum treated in the same manner as the preceding example. From the prayer-niche in the mosque of Sudūn Mir Zāda A.H. 806. A. D. 1403.

**91.** — Part of an arch, panelled in black and white marble. From the mosque of Aïtūmush, as No. 90.

**91 a.** — Part of an arch built of white marble and red and gray stone. The artistic and characteristic manner in which the stones are keyed together deserves special notice. On the keystone is sculptured the name of Allāh. From the mosque of Sudūn Mir Zāda, as 90 a.

92-95.— Small three-leaved arches having served to ornament prayer-niches.

96-97. — Limestone inlaid with letters in black stone, part of a frieze in the shoulder of a doorway in the mosque of Kâdi Abd el-Fakhri, known as the Gâma el-Banât ; built in 1418.

98. — Frieze in white marble, inlaid with resinous stucco in red and black. The design is symmetrical on a horizontal axis.

From the fountain of Kaïtbay, built in the Saliba quarter towards the end of the fifteenth century.

99. — A beautiful design in resinous black stucco on white marble. From a frieze in the Kidj-mâs mosque, A.D. 1481. (Fig. 9).



Fig. 9.

114. — Dark gray stone of local origin, inlaid with letters of white marble.

115-131. — Stone with armorial bearings : figures of animals or other symbols.

The use of armorial bearings was not uncommon among the

Moslems. The sovereigns had emblems like the lion, the eagle, the fleur-de-lis ; the emirs assumed signs relating to their offices. Thus the cup-bearer bore a cup, the armour-bearer a sword, the taster a small table, etc.

**115.** — Tympanum of a limestone doorway bearing two lions facing each other.

Found by Herz Bey during excavations near Burg el-Zafar, and presented by him to the Museum.

**116 - 117.** — Slabs of white marble bearing heraldic figures on a shield : above, an eagle with outspread wings ; below, a chalice.

Found in the bath in the demolished *wakf* Aïsha el-Hammâmieh at Darb el-Gamamîz, Cairo. (Fig. 10).



Fig 10.

**118.** — Stone bearing a sword as a heraldic symbol.

From the tomb-mosque of the Emir el-Kebir, A.D. 1505 (Tombs of the Caliphs).

**119 - 120.** — A fine ornament surrounds a medallion on which is represented a cup beneath a bar ; the emblems are inlaid in red stone. Taken from a modern house in Cairo.

**122.** — A long marble slab bearing four fishes in low relief.

From the el-Muaiad mosque.

**123.** — Slab of sculptured marble. The upper field bears the words السلطان العظم *the exalted Sultan*: in the lower field are two dragons back to back.

This slab was found attached to the cenotaph of Sultan el-Muaiad.

**126.** — A mosque cut in relief on a block of stone. (Turkish period).

Given by the Rev. Silesian Fathers of Alexandria, in 1900.

**127 - 8.** — Lions carved in high relief. The manner in which the muscles and the mane are indicated is suggestive of Fâtimide bronzes.

These two figures were taken from the *wakf* esh-Shamashergi garden in the Husseinieh quarter of Cairo, where they were known to the people by the names of Lion and Hyena (*sab wa dab*).

**129.** — Figure of a lion from the bridge of Abu Menagga, north of Cairo. See N° 75, First Hall.

**132-155.** — Marble jars with corresponding stands.

These jars were always placed in a niche in the corridor leading to the inside of a mosque. According to Prise d'Avennes they served to contain the water required for the ablutions of persons of high rank. But considering that their place was always in the *tâher* (pure) portion of the mosque, and that



Fig. 11.

their Arab name *zeer* is employed for a vessel holding drinking-water, it appears to us much more probable that they were used to provide water for the thirsty <sup>(1)</sup>. The stands, *kelga*, usually roughly imitate a turtle with one or two heads : the decorative design is generally a Cufic inscription or chimerical figures.

132.— White marble jar covered with arabesques. At the height of the handles the phrase, عز دائم *eternal*

<sup>(1)</sup> See an article on Moslem Art by the Author in the "Gazette des Beaux Arts," Paris, 1902.

*strength*, is four times repeated in Cufic letters. The base is adorned with sculptured fishes.

Found in the house of Princess Tatar el-Hegâzieh, daughter of Sultan Mohammed ibn Kalaûn ; she died A. D. 1359.(Fig.11).

135-7. — Jars of white marble, fifteenth century. At the level of the handles is engraved the following inscription :

أوقف هذا الزير على هذا السبيل المبارك مولانا السلطان الملك الاشرف  
أبو النصر قايتباي عز نصره بمحمد وآله

*Dedicated this jar to this blessed fountain our lord the Sultan the most noble king Abu en-Nasr Kaïtbay : may his victory be exalted through Mohammed and his descendants.*

**156-189.** — Pedestals, shafts, and capitals of columns.

Many of these were not of Arab cutting ; they were taken from edifices constructed by other races, and were made use of by Moslem builders.

156. — Egyptian capital in white nummulitic stone from Om Dormânah, bearing traces of painting and gilding applied when it was a second time made use of in the mosque of el-Mârdâni.

157-159. — Corinthian capitals. Those numbered 158 and 159 are very much broken ; they came from the mosque el-Mârdâni.

160-164. — Byzantine capitals. On No. 160 is a cross. In Nos. 162-4 the foliage is very deeply cut.



167-8. — Capitals in sandstone, painted red and gilt; Arab work imitating the Corinthian style; This is the reason why the acanthus leaves have such low relief.

From the mosque of the Emir Kussûn, where they crowned the columns that flanked the prayer-niche.

169-172. — Capitals or bases.

This form represents the most ancient type of Arab capital.

175-185. — Small columns coming from mosques or fountains where they occupied the sides of prayer-niches.

175-6. — Two slender columns in serpentine marble: the shafts are ribbed and the capital bears a sculptured cross, proof of its Christian origin.

From the mosque of the Emir Kussûn es-Sâki, fourteenth century.

These two columns flanked the niche of prayer in this splendid mosque, which has now almost entirely disappeared.

177-8. — White marble shafts in octagonal form with varied ornamentation.

From buildings erected by Sultan Kaïtbay at the end of the fifteenth century.

The fountain which contained these two shafts was a part of the incomparable group of buildings raised by this Sultan in the neighbourhood and to the south of the el-Azhar mosque.

182-3. — Shafts similar to the preceding.

From the small ruined mosque of Shams ed-Dîn, Sharia es-Saadât, Cairo.

The stalactites on the capital cause these columns to be classified among those of pure Arab style, in addition to the exhibits Nos. 169 to 172.

186-7. — Two shafts of antique marble columns bearing an inscription to Sultan Kaïtbay engraved in Mamluke naskhi letters.

أمر بإنشاء هذا الجامع السلطان الملك الأشرف أبو النصر قايتباي عز نصره

*Ordered to establish this mosque the Sultan el Malek el-Ashraf Abu en-Nasr Kaïtbay. May his victory be exalted.*—A.B.

From the mosque built at Fayum by Sultan Mohammed, son of Kaïtbay, in the name of his mother. (1)

188-189. — Pedestals of antique capitals from the mosque of Abu Seïd at Old Cairo.

190-191. — Two marble keystones having the face sculptured with ornaments. The interval between the designs was originally filled with some other material, probably black stone.

192. — Block of marble found at the bottom of the Rodah Nilometer during its clearance. On one side is engraved in Arabic سنة ١٢١٥ الهجرة ذراع ١٨ Year 1215 Hijra, 18 cubits. On the other AN IX R.P.F. (*Year 9 of the French Republic*).

(1) See on this mosque the notice No. 119 in the Report for 1891 of the Commission for the preservation of monuments of Arab art.

This stone dates from the French Expedition to Egypt.

**193.** — Lamp, *tannûr*, in cast bronze, pierced into openwork and chiselled, decorated with ornaments and inscriptions.

The form of the lamp is an octagonal prism : it is arranged to carry 110 lights.

The inscriptions are in praise of Sultan Hassan.

From the mosque of Sultan Hassan, fourteenth century.

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## THE THIRD HALL.

### MARBLES, MOSAIC, AND PLASTER.

**1-7.** — *Salsabils*. — The salsabil is a flat marble sill sculptured all over its surface and used in a niche of the public fountains. The water, before arriving at the small basins behind the railings but accessible to the passers-by, flows over these sills to be cooled by contact with the air. The sill is always sculptured in ripples, so as to augment the surface passed over by the water.

**2.** — Salsabil in white marble. The border is interesting by reason of a series of animals sculptured in it with remarkable skill. (Fig. 12).

From the sebil of Sultan Farag, situated in front of the Bâb Zueila gate and dating from the beginning of the fifteenth century.

5. — Large fragment of a salsabil found in the ruined mosque of Sudûn Mir Zâda. That the stone had formerly served another

purpose is shown by the curious forepart of a bull sculptured on the reverse side.

6.—Salsabil in fragments, found among rubbish removed from a room in the el-Ghuritomb.

8-10. — Well-mouths.

8.— Mouth of a well in marble, noteworthy on account of two different heraldic symbols sculptured on the lower band. The sign of the *djukandâr*, master of the game of polo, occurs once ; that of the *gashankîr*, taster, three times.

From the ruined palace of the Emir Yushbak, 1475.



Fig. 12.

**10.** — A Byzantine capital, bored to form a well-mouth.

From the mosque of Zein ed-Din at Darb el-Gammamiz. Cairo.

**11-17.** — Basins and spouts of fountains.

**12.** — Centre-piece of a fountain, bearing an inscription in Mamluk naskhi.

From the mosque of Barkuk in Cairo.

The inscription is in verse and expresses a wish on behalf of the proprietor of the fountain ;

"May you live always in perfect health and prosperity". A.B.

**13.**—Marble basin bordered above with stalactites and having its three sides decorated with flowers and cypress trees : on the principal face is an inscription in the name of Ahmed Agha with date 1057 : A.D. 1642.

From the mosque of Aksunkur el-Farakani.

**18.** — Portion of a *minbar* in white marble inlaid with coloured stones.

From the mosque of el-Khatiri at Bulak. A.H. 737 : A.D. 1336. Stone pulpits are rare prior to the Turkish period. The *minbar* of el-Khatiri is praised for its beauty by the historian el-Makrizi.

**19-31.** — Mosaics.

**19.** Octagonal tablet. The black marble on a white ground forms an inscription.

From the mosque of Sayeda Nefisa.

This style of writing, formed of rods of varying length, is called Square Cufic.

From the mosque of Sayeda Nefisa.

21. — Panel inlaid with various kinds of marble and with mother-of-pearl.

From the tomb-chamber of the mosque of Sultan Kalaûn, A. D. 1285.

22. — Oblong panel of very delicate mosaic. (Fig. 13).

Similar mosaics exist in the tomb-mosque of Sultan Barsbay (tombs of the Caliphs). It is possible that this panel came from thence.

Presented by M. I. Parvis, 1903.

23. — Panel with a pattern of arches in close mosaic. *Restored*.

Presented by M. I. Parvis, 1903.

25-27. — Mosaic tympanum, formed of red and black stone, mother-of-pearl and turquoise-blue enamel.

28-30. — Mural mosaics from a small house formerly belonging to the *wakf* el Magharba.



Fig. 13.

In N° 28 the square field contains in square Cufic the traditional formula "There is no God but God and Mohammed is his apostle".

31. — Part of a pavement of various kinds of marble. From a sebil attached to the el Mahmu-dieh mosque which belongs to the Turkish period.

32. — Unbaked brick from a tomb at Aïn Sira. (See on the objects found in these tombs the Introduction, page XXIII.)

Unbaked bricks were much employed in building both by Copts and Moslems.

It may be remembered that the first walls round Cairo were built of unbaked bricks.

### 33-35. — Plaster.

33-34. — Decoration of the walls in the mosque of Ahmed ibn Tulûn : primitive style of Arab Art in Egypt.

35. — Capital of an engaged column from the same mosque. (Fig. 14).

This column dates from the time when the Arab style was in process of formation, so we see that the character of the ornamentation avoids pronounced relief. There can be no doubt that this capital is an imitation of the Corinthian, but it is very interesting to remark how the Arab craftsman has flattened the ends of the leaves under the abacus instead of making them project boldly in the Greek manner. The base of the column, in this case a moulding, is also in imitation of antique pedestals.

**36.** — Fragment of the inscriptional frieze from beneath the ceiling of the mosque of el-Hâkem. A.D. 1012.



Fig. 14.

**37.** — A tracery window cut from a slab of plaster and formed of a Cufic inscription richly decorated with floral ornaments. From the mosque of Sâleh Telaïa, A.D. 1160.

**38.** — Panel with floral ornamentation.

**39-46.** — Eight fragments of sculptured plaster, showing parts of an inscription in Cufic letters.





Fig. 15.

N° 43 is shown in Fig. 15. Details of a window-setting in the mosque of Sultan el-Kâmel, built A. D. 1224.

The ruins of the mosque of the Ayubide Sultan el-Kâmel, nephew of Saladin, are situated in the Sharia en-Nahhasin at Cairo and rest upon a part of the foundations of the small western castle of the Fâtîmides. <sup>(1)</sup>

**47.**— A large number of fragments of tracery-windows, embedded in a slab of plaster.

Found in the sill of a window in the tomb-mosque of Imam esh - Shâffaï, built by Sultan el-Kâmel who reigned from 1218-1238.

<sup>(1)</sup> See Introduction, page XXXVII. See also the essay by the author on this mosque in the Reports of the Commission, appendix to the number for 1904.

The Moorish character of these fragments is even more pronounced than in those numbered 37-46.

**48-50.** — Tracery windows cut through slabs of plaster.

48 is from the mosque of Sundûn Mir Zâda.

**51-57.** — Tracery windows in cut plaster with panes of coloured glass.

51 and 52 are from the mosque el-Mârdâni.

These windows are made on the old system ; those under the following numbers are of the newer system with panes of very thin glass. <sup>(1)</sup>

**53.** — Upper part of a window taken from the mosque of Emir Inâl el-Atâbeki, A. D. 1392.

**54.** — A beautiful window from the mosque of Emir Kidjmâs, chief armour-bearer of Sultan Kaïtbay. (Fig. 16).

End of the fifteenth century.

**55.** — Two hexagonal windows from a demolished tomb attached to the tomb-mosque of Imâm esh-Shâfai.

**56-7.** — Windows of recent centuries, made with imported glass.

**58-62.** — Burned bricks.

**58.** — Bricks forming a vase. From the mosque Aslam el-Bahaï, A. D. 1345.

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<sup>(1)</sup> See page 4.

59. — Bricks with geometrical ornaments incised and filled with white plaster.

From the house of Gamâl ed-Dîn ez-Zahabi, Cairo.

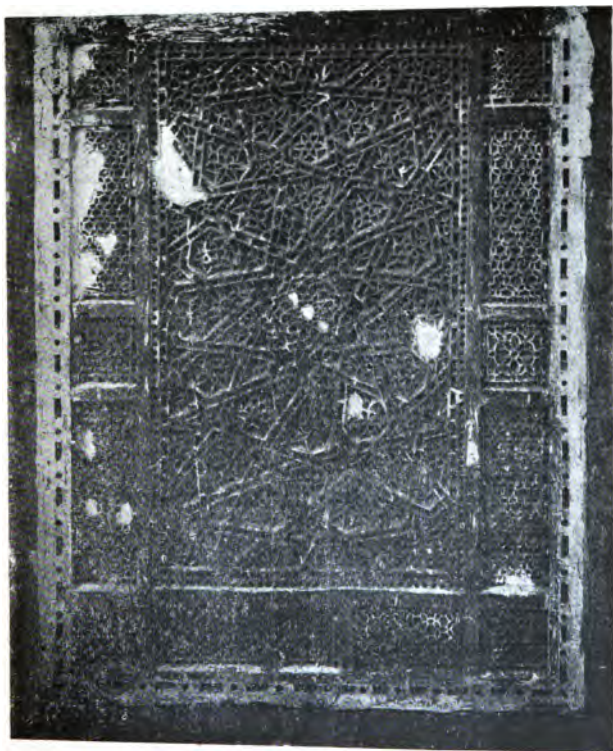


Fig. 16.

This manner of treating bricks is a method of ornamentation that has been much employed in the Delta, especially at Rosetta.

**63.** — Lantern in form a twelve-sided prism made in four zones and surmounted by a dome bearing an inscription and crowned by a crescent. The sides are formed of square panels pierced in geometric designs.

From the mosque of Sultan Hassan.

The inscription which covers the greater part of the dome relates the name and title of Kaisûn el-Malki en-Nâseri who gave the lamp to the mosque.

In the third zone on alternate uprights runs the following inscription :

عمل المعلم بدر أبو يعلا في سنة شهور ثلاثين وسبعماية

*The work of the master-craftsman Badr Abu Yâla in the year, months (?) thirty and seven hundred. (A. D. 1329).*

كامل في أربع عشر يوم (هكذا)

*Completed in (the time of) fourteen days.*

Comparing the letters of the last phrase with those of the preceding and considering the error in the word أربعة عشر fourteen, it may be concluded that Master-craftsman Badr himself, unskilled in spelling, added these words with an object easily understood.

**64.** — Large copper lamp-tray. The medallions contain an inscription in praise of a Sultan.

While the registers of the Museum give no information concerning the origin of this tray, and the only inscription on it is the phrase "Might and power to our lord the Sultan," it results from the works of Pascal Corte and Marcel that it was undoubtedly taken from the mosque of Sultan Hassan and that it belonged to the lamp to which we have attached it. These large lamps, of which the Museum possesses a considerable number, were invariably provided with trays, which appear to have had the double object of preventing drops of oil from falling on the worshippers and of concealing from sight the ugly framework inside.

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## FROM THE FOURTH HALL TO THE EIGHTH.

### WOODWORK.

Egypt has been supplied by Nature with little useful timber ; except for the sycamore *gam-méz*, the lotus *zizyphus nebk*, the olive tree, the acacia *Nilotica sunt*, and the cypress *saru*, there are no trees to be found producing wood fit for industrial purposes <sup>(1)</sup>. Yet the most varied kinds of wood have been used in the products of local industry here exhibited ; for the country has known periods when forests and gardens covered wide areas, and when a wise administration supervised and effectively promoted afforestation ; this was the case under the Fâtimide Caliphs and the Ayûbide Sultans <sup>(2)</sup>. These forests were certainly maintained with the chief purpose of providing the timber necessary for constructing the vessels of the fleet ; but there is no doubt that in addition to trees destined for ship-building many others must have been grown, and from them must have been derived the wood

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(1) The *Albizzia lebk* which shades the greater number of roads in Cairo is useless as timber ; and the wood of orange-trees and lemon-trees is too easily attacked by worms.

(2) See on this subject a paper by Aly Bey Bahgat read in the Egyptian Institute, 1900 : " Les forets en Egypte, et leur administration au Moyen-Age. "

used in the multitude of objects exhibited in the Museum.

The dryness of the climate preserves wood for a long time in Egypt, and in consequence wood has always been much employed as a building material. The pillars of the mosque of Ibn Tulûn, more than a thousand years old, are connected by wooden tie-beams; and the oldest brick cupolas contain a complete system of linking carried out in timber. We may also mention the wooden frieze of Ibn Tulûn, said to contain the whole Koran in sculptured Cufic letters. <sup>(1)</sup>

The most special use of wood was to make ceilings. The oldest mosque, Ibn Tulûn, had a wooden ceiling with visible rafters. These rafters were simply the trunks of date-palms sawn lengthwise into halves and their three exposed faces covered with planks. The space enclosed between each pair of rafters was cut by cross-pieces, which with the rafters formed a number of shallow square compartments <sup>(2)</sup>.

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(1) In a paper, "The life and works of Ahmed ibn Tulun," *Journal of the Asiatic Society*, Mr. E. K. Corbett Bey deprives us of an illusion we should have preferred to keep: according to Corbett Bey the planks in question can only contain one-seventeenth of the Koran. But his statement "Each letter is cut out in solid wood and fixed on to the board" is a mistake: the letters are sculptured in relief upon the plank itself.

(2) In the works undertaken by the Commission for the preservation of this mosque it was unfortunately impossible to retain more than a very small part of the old ceiling.



This method of roofing was employed from the first, and was persisted in through the finest periods of art down to the present day, with a few modifications due to the development of artistic feeling.

A second method of making a ceiling was to cover in the rafters beneath a closed surface of planks, and the third method, with the richest effect, consisted in forming a ceiling entirely of stalactites. In none of these methods was the ceiling left plain; it was always painted, gilded, and adorned with ornaments, either sculptured, or, at least, moulded in stucco. The ceiling never rested directly on the walls, the angle between wall and ceiling being always cut off by a coving, an arching, or a bed of stalactites; and, whatever form of transition was required by the æsthetic feeling of the artist, it was treated with the same lavish splendour of decoration as the rest of the ceiling, which presented the utmost that Arab art could achieve in perfection of form and colour. Such ceilings were not reserved exclusively for religious edifices; in domestic architecture a few specimens of great beauty survive in the palaces and houses which date from past centuries.

But where the art of working in wood attained its highest degree of perfection was in the construction of doors, shutters, chairs, pulpits, Koran-coffers, tables, benches, etc. These objects make up our very limited collection of articles of furniture anciently used by the Arabs.

To produce a finished surface two systems were employed, *panelling*, and *mashrabieh*; both systems are peculiar to Egyptian woodwork. We shall here consider more closely the former system.

### PANELLING.

In the very earliest wooden objects we discern a tendency to augment the number of panels; little by little these were so greatly multiplied that the surface became a complete structure of polygonal frames set with panels whose area sometimes does not exceed a square centimetre, or a sixth of a square inch.

The motive for the use of this complicated form, apart from the Arab love of interlacing lines, is to be found in the climate, which necessitates small dimensions in panels, and consequently numerous joins. Even if the expense of his material did not enter into the calculations of the craftsman, the reason we have just given led him to economise wood by making use of the very smallest pieces, a consideration whose importance may also be seen when we examine work in turned wood.

The decoration of the surface of frames and panels was obtained by sculpture, inlay, or painting.

In this collection the oldest piece of sculptured wood taken from a known building is No. 25 in the Sixth Hall; it comes from the ceiling of a doorway in the mosque of Ibn Tulun. Its sculptured design is closely similar to the carvings on

those wooden fragments which are found in the Moslem tombs of the early centuries of the Hijra, and of which some may be seen under Nos. 6-24 not far from the Tulunide specimen. Here the ornaments are of large and bold design. Very different are the ornaments on the next exhibit in point of date, represented by the door named after Caliph el-Hâkem, No. 2, in the Fourth Hall, where the foliage forms a mass of deeply cut spirals in the centre of a cartouch, and is much more developed. Yet the designs borne by these two objects are similar, and their relationship can easily be discerned; and, what is more important, the same designs are to be found on the woodwork of ancient Coptic edifices. The door dates from the end of the tenth century; and the same character of decoration is maintained during the two following centuries. We may mention as an example the few panels preserved in the mosque of el-Akmar, built in A.D. 1125.

But just at this period the old rules began to be set aside; forms changed, panels became smaller, designs more delicate and multiform; an example may be seen in No. 96 in the Fourth Hall. A little later, in Ayûbide times, the art of panelling acquired great perfection, as is evident in the marvellous cenotaph on the tomb of Imâm esh-Shâfâi, dated A.H. 574; A.D. 1125.

A feature to be specially noted in the carving of this period is the bacciferous or berry-bearing

fruit to be found in a large number of examples of the woodwork of the eleventh and twelfth centuries: specimens may be seen in No. 96, Fourth Hall, the prayer-niche taken from the mosque of Sayeda Nefisa, which shows a typical development of ornamentation.

The beauty of sculptural composition attained its greatest brilliance in the reign of Sultan en-Nâser during the fourteenth century, a period which may be called the splendid age of art. From this century date the marvellous specimens of joinery which are one of the glories of the craftsmanship of the middle ages. The Sovereign, his family, and the great nobles of the country seem all to have interested themselves in the advancement of art.

In the earliest examples of thirteenth century work we find that the panels contain fillets of coloured wood and inlayings of precious materials: gradually the fillets increase in number until the whole field is inlaid. Towards the fifteenth century ivory came into use for inlaying: we shall speak of this material later.

But craftsmen did not always use this process of inlaying to arrive at beauty; effects really artistic were often produced by carving on simple planed planks. A number of such products may be seen in the Museum, showing the effect obtained by carving ornaments or inscriptions. To this class belongs the door No. 190 in the Sixth Hall.

Woodwork dating from the Turkish period is much simpler: the subdivision into small panels is maintained, though they are seldom sculptured and display at most an inscription. In this period were added incrustations of bone, tortoise-shell, and mother-of-pearl to rare inlaying in wood and ivory.

In the Delta was developed another kind of woodwork, which imitated by means of grooves the surface peculiar to panelling: an example of this is No. 214 of the Sixth Hall.

### MASHRABIEH.

We have now reached the second system of woodwork peculiar to Egypt, the building up of surfaces by attaching together turned pieces, usually known in the country as *mashrabieh* work. The word "mashrabieh" is derived from the small semicircular or octagonal niches, made of turned wood, which project from window-blinds or trellised balconies, and are designed to receive the *kulla*, the porous vessel in which water is cooled by surface evaporation <sup>(1)</sup>. According to Aly Bey Bahgat, the wood *mashrabieh* is a corruption of مشربه *mashrabeh*, a synonym for غرفة *ghorfeh*, a room or niche on high. Hence comes the verb اشرب *ashrah*, to stretch the neck to see better.

(1) Stanley Lane-Poole, *Saracenic art*. The small projections on the first storey of a minaret are also called "mashrabieh," probably on account of their resemblance in form to the true mashrabieh.

The primitive lathe still employed by Arab turners would naturally lead us to believe that this industry dates from a very distant period; and if there remain no traces of their earliest work we must attribute the fact to the extreme fragility of the finished article. In reality we have very few ancient specimens of this industry; we can think of none beyond the few remains of the Ayûbide cenotaphs of the tomb-mosque of Imâm es-Shâfai No. 99 in the Fourth Hall, and the railing which surrounds the tomb of Sultan Kalaûn. The Ayûbide mashrabieh consists of a close mesh; in the railing the balusters are massive and contain incised ornaments. Nearer to veritable mashrabieh is the network of the balustrade on the stair of the *minbar* in the mosque of Ibn Tulun, where the trellis is closer, and the knobs or knots are inlaid <sup>(1)</sup>.

The real system of mashrabieh first occurs in 1344, in the mosque of Emir el-Mârdâni. In the partitions which separate the *liwan* from the rest of the mosque, there may be seen, among several arrangements of turned wood, a design formed of a number of hexagons, bound to each other by

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<sup>(1)</sup> This *minbar* was given to the mosque by Sultan Ladjin in 1296. Stanley Lane-Poole, in his work previously quoted, says that the *minbar* existing to day is not authentic. This affirmation is incorrect; the frame-work exists but the panels are missing. Some of them are in South Kensington, others have been placed in the Museum by a generous donor. See No. 78 of the Seventh Hall.

small cylindrical pieces, making one of the numerous designs of perfected mashrabieh. At the beginning of the following century beautiful designs become more and more frequent; the stair-rail of the *minbar* in the el-Muaiad mosque is an example; and finally in the time of Kaïtbay mashrabieh reaches its highest degree of perfection.

It was naturally in domestic architecture that mashrabieh found its principal use. In houses its presence softened the glare of light, permitted the free ingress of air, and allowed the occupants to look out unseen by indiscreet eyes. So useful was it found to be that it was manufactured on a considerable scale right down to modern times. But the introduction of Venetian blinds from Europe, and the use of the cheaper *shish*, a screen made of a close trellis of rods, have almost entirely banished these graceful forms, though houses are still to be seen adorned by many and varied forms of mashrabieh bays, whose corbels and beautiful lines give them a highly decorative aspect and add greatly to their embellishment.

It is impossible to describe here the different varieties of mashrabieh; they offer to our eyes the most bewildering combinations. Sometimes every portion has been turned in the lathe, sometimes triangles and polygons are combined with turned pieces: varied designs are introduced by omitting some of the connecting links, or the same effect may be attained by adding more of them; in this

way inscriptions and figures are produced. The knobs or knots are often carved, or else inlaid with ivory and other materials.

Another description of screen, or window-blind, is the *shish*, constructed of laths in two layers, one layer placed upon the other, usually at right angles; the laths in the same layer being parallel and very close together. Varied geometric patterns are made to appear, in the lights thus formed, by sawing or piercing the laths as required: see Nos. 3, 4, 5, 7 and others in the Fifth Hall. Such screens are especially found in the Delta: their effect is quaint and curious.

This short essay, intended to introduce the reader to a knowledge of Arab woodwork, refers to the collections exhibited in the Fourth, Fifth, Sixth, Seventh and Eighth Halls.

## IVORY.

Arab craftsmen have always been partial to the use of ivory, either to form whole panels or to inlay other materials. In the first case it was rarely left smooth, but was usually decorated with inscriptions or sculpture. In limited use as early as the second half of the eighth century, it became general by the end of the fifteenth. It was commonly combined with ebony, tin, red wood, etc., to form a very delicate mosaic as a border or as a field; sometimes even as a kind of veneered surface for complete articles of furniture.



We do not know of any objects in massive ivory among the products of Moslem art in Egypt; but it is certain that this substance was constantly used by Egyptian artist, who had it always within reach.

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## THE FOURTH HALL.

Inscribed wood : prayer-niches, cenotaphs, Koran reader's chairs, etc.

1. — Folding door of Turkish pine ; thin oaken panels containing representations of human and animal figures. In its principal lines, the arrangement of the ornamentation suggests the doors of the Fâtimide period as exemplified by door N° 2 beside it, which bears the name of the Caliph el-Hâkem. We have no doubt that this is one of those specimens of Coptic workmanship which served as models for the early Moslem artisans of Egypt <sup>(1)</sup>.

This door was taken from the Maristân of Sultan Kalaûn with N° 172, Sixth Hall, which served as ceiling to a doorway. The facts that the two leaves had been joined together to make one, and that the upper panels had been arbitrarily sawn across, are indications that the door had been removed from its original situation to be used over again in the mosque of Kalaûn.

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(1) We allude to the fine sculptures of the rood-loft in the Coptic Church of St. Barbara, Kasr esh-Sham, Old Cairo, where figures of animals have been carved by a masterly hand.

2. — Folding door of Turkish pine in two leaves, bearing panels with Cufic inscription and sculptured ornaments. The inscription is in the name of the Caliph el-Hâkem b-amr-Allah, A.D.996-1020. Height, 3<sup>m</sup> 20 c. (Fig. 17).

From the el Azhar mosque.



Fig. 17.

This old door has evidently undergone repairs. The framework seems to have been completely renewed, as well as those panels in which the carving is least sunk.

Not only have the panels been reversed when they were returned to their mounting, but the inscribed fields have been misplaced : thus the left door contains the inscription belonging to the right, and vice versa.

On the right leaf

On the left leaf

(2) الامام الحاكم بأمر الله

(1) مولانا أمير المؤمنين

(4) آباءه الطاهرين وأبناؤه

(3) صلوات الله عليه وعلى

(1) *Our lord the Commander of the faithful.*(2) *El-Imâm el-Hâkem b-amr-Allah.*(3) *May the blessings of God be upon him and upon*(4) *His pure ancestors and his descendants.*

The exhibits numbered 3 to 94 are mostly arranged against the walls and follow one another in chronological order.

3-9. — *Abbaside and Tulunide Period, A. D. 780-905.*

Small board with a Cufic inscription relating the title-deeds of a property of real estate. (1)

بسم الله الرحمن الرحيم بركة من الله وعين و... فته وحدوده وسفله  
وعلوه وار... فيه وخارج منه لابن القاسم مسعود... سهما  
نصفين مشاع غير مقسوم

*In the name of God the merciful the compassionate ! Blessing of God and happiness and prosperity. (This property) with its rights and dependencies, the ground floor, the upper storey and the land to my son el Kâsem Mas'ud, in halves undivided.*

It will be seen that the text is imperfect : it has been made comprehensible by the addition of a few words. — A.B.

(1) Similar records carved on wood have been published by M. van Berchem in his *Corpus* (Nos. 18 and 19).

**5-9.** — Five fragments of boards with Cufic inscriptions.

From the frieze crowning the interior walls of the mosque of Ibn Tulun. Ninth Century. <sup>(1)</sup>

**10-22.** — *Fâtimide Period*, A.D. 969-1171.

In the note on inscribed stones, we have already pointed out the peculiar characteristic of Fâtimide writing consisting in the prolongation above the line of the final stroke of certain letters. The same peculiarity is to be remarked in these inscriptions on wood.

**10.** — Part of the lintel in Turkish pine of the *minbar* of the mosque of el Amawi at Assiut.

In the Cufic inscription we read the following :

... مولانا وسيدنا الامام المستنصر بالله أمير المؤمنين ...

... *Our lord and master el-Imâm el-Mostanser-b-Allah, Commander of the faithful.*

Mostanser-b-Allah, A. D. 1036-1094 was the fifth Fâtimide Caliph in Egypt.

**11.** — Board containing the following inscription :

... مما أمر بعمل هذا المحراب المبارك (كذا) برسم الجامع الازهر الشريف  
بالمعزية القاهرة مولانا وسيدنا المنصور أبى على الامام الأمر بأحكام  
الله أمير المؤمنين صلوات الله عليه وعلى آبائه الطاهرين وأبناؤه

<sup>(1)</sup> See, concerning these planks, the note on page 61.

الأكرمين بن الإمام المستعلي بالله أمير المؤمنين بن الإمام المستنصر بالله  
 أمير المؤمنين صلوات الله عليهم أجمعين وعلى آبائهم الأئمة الطاهرين  
 الهداة الراشدين . . . . . في شهر سنة تسع عشر وخمسمائة . . . . .

... Ordered the construction of this blessed "mihrab" for the noble mosque of el Azhar in the town of Cairo of Muizz, our master and lord el Mansûr Abu Ali the imâm Amr b-Ahkûm-Allah Commander of the faithful; may the blessings of God be upon him, upon his pure ancestors, and his most noble descendants; son of the imam el Mustali b-Allah, Commander of the faithful, son of the imam el Mustanser b-Allah, Commander of the faithful; may the blessings of God be upon them all and upon their ancestors the faithful guides ..... During the months of the year 519. (A.D. 1125-6).

**12.** — Portion of a plank of lotus wood bearing a Cufic inscription in relief with floral adornment of the letters. From the mosque at Kôs.

The arabesques do not evenly adorn the writing, but are developed irregularly.

Though the text is incomplete it may be recognised from the titles employed, namely "servant" *فدى* and "friend" *خليل* that this commemorative plank must date from the year of the building of the mosque under the Caliph el-Faez A.D. 1153. The founder mentioned in the inscription under the double title of servant and friend, is Saleh Talai, the famous vizir of the last Fâtîmide Caliphs.—A.B. (To compare this text with a complete and identical inscription in the mosque itself see N° 17, page 110, and plate IV, of the Reports of the Commission, 1900.)

**13-16.** — Boards of pine, with Cufic inscriptions, having formerly covered the tie beams in the mosque of Sâleh Talâi, A. D. 1160.

While the ornaments in the preceding example are attached to the letters, they are here isolated and form an independent decoration.

**17-18.** — Two small panels from the mosque of Sayeda Nefisa, bearing in Cufic characters the words :

العز الدائم

العمر السالم

*Everlasting strength*

*Enduring life*

**19-22.** — Four boards with Cufic inscriptions, and lavish ornamentation in lower relief than the letters. On the two first planks, the text expresses pious wishes ; on the two last, it is taken from the Koran.

Found in the mosque of el Moaiad.

**23-31.** — *Ayilide Period* 1171-1250.

**23.** — Lintel of a door of a *kaiserieh* (a kind of enclosed market) at Dessuk.

العزة لله وحده اللهم ارحم الملك الناصر صلاح الدين الذى اثم  
على الصوفية العجم . . . هذه القيصرية وأوفئها على بقعهم التى تعرف  
دارالسعيد السعداء بالمحروسة القاهرة وقد أمر بهذا المكان الجديد والفتح  
السعيد . . . عماد الدنيا والدين سلطان الاسلام والمسلمين . . .  
الملك العزيز عثمان بن يوسف بن أيوب ظهير أمير المؤمنين . . . فى تاريخ  
ربيع الاول سنة أربع وسبعين وخمسمائة . . .

*"Power is to God alone. May God have mercy on the king en-Nâser Sâleh ed-Dunia wa ed-Din, who granted this kaiserieh to the community of Sufis and made it a "wakf" in favour of their convent known as the Dâr el Said el Suûda in the well-guarded town of Cairo. Ordered the making of this new door and this propitious gateway the lord of kings and slaves, Imâd ed-Dunia wa el-Din, Sultan of Islam and the Moslems, prop of the mighty empire, crown of the brilliant nation,... master of greatness el Malek el Aziz Osmân, son of Yûsef, son of Ayûb, the helper of the Commander of the faithful, in the month of Rabia I the year 574., (Jan-Feb, 1196).—A.B.*

This inscription has been published in the Corpus (No. 459) of M. van Berchem, who adds the following characteristic note:

"From a paleographic point of view, this text belongs to a transitional type between Cufic and round letters. It is known that the substitution of Naskhi for Cufic in historical texts is connected in Syria with the name of Nur ed-Din, in Egypt with that of Saladin; and that, far from being derived from Cufic, the round character was doubtless imported from the East with the Sunnite reforms. In the great centres it penetrated abruptly, under the direct action of these princes, served in everything by new men. But in the small towns and country districts the reform was slow and gradual, because it affected native workmen attached to old ways. In Syria, where epigraphy, like institutions and habits, reflects political decentralisation, there are to be found everywhere a few texts of the sixth century of the Hijra belonging to this transitional type. They are rare in Egypt, where political centralisation raised most of the monuments in the capital, or at least under its influence. On the other hand reform penetrating slowly into the country followed a general law whereby the provincial style is behind that

of the great centres. The earliest Egyptian inscriptions in round letters are those of Saladin, the oldest dated A.H. 576. Later by eighteen years, the Dessuk inscription shows a type of writing, if not older, at least more archaic and less formed."

**24-31.** — Remains (8 pieces) of the cenotaph of the mother of Sultan Mohammed el-Kâmel, wife of Sultan el-Adel. Found in the hall of the tomb of Imâm esh-Shâfai.

The inscriptions which stand out from a richly ornamented background suggest the stucco ornament from the mosque el Kamâlieh (Nos. 39 to 46 in the Third Hall), with the difference that the letters here are in Ayûbide naskhi. The handsome design and delicate execution of the sculpture of the panels are worthy of remark.



Fig. 18.

The text of No. 24 is from the Koran ; the inscriptions on the other panels are historical. From No. 25 (fig. 18), we take the following :



الى رحمة ربها ورضوانه والدة الفقير الى رحمة ربه محمودة مولانا السلطان  
 الملك العادل بن أيوب خليل أمير المؤمنين أعز الله انصارهم توفيت  
 الى رحمة ربها قبيل الفجر من الليلة التي صبحها يوم . . . . .

*"(This is the tomb of her who needed) the mercy and acceptance of her Lord, mother of the one in need of the mercy of his Lord, Mohammed the son of our lord the Sultan el-Malek el-Adel the son of Ayub the friend of the Commander of the faithful, may God strengthen their allies. She died in the mercy of her Lord a little before the dawn in the night whose morning was the day....."*

On the panels are inscribed vertically phrases expressing prayers for the repose of her soul :

جزاها الله بالاحسان احسانا وبالسيئات غفرانا برحمتك يا أرحم . . .

*"May God reward her for her benevolence, and His bounty pardon her sins."*

These fragments are wrongly ascribed in the registers of the Museum to the cenotaph of Shamsa, wife of Saladin and mother of his son Sultan Osmân, mother and son both having been buried in the tomb mosque of Imâm es-Shâfai.

Chroniclers agree in stating that not only Shamsa and her son Osman but also the wife of Sultan el-Adil and mother of Sultan el-Kâmel were buried in the same mausoleum. Hence the confusion between the two princesses, further explained by the fact that while the name of the wife of el-Adil is unknown to history, the name of Shamsa is known too well. The cenotaph of the princess el Adilieh still exists in the tomb-mosque of Imâm es-Shâfai; on its front face is an inscription identical with the above; but complete, fixing the date of her death in the year A.H. 608 : A.D. 1211.—A.B.

**32-83.** — *Period of the Mamluke Sultans, 1250-1517.*

Most of these exhibits bear dedicatory inscriptions, in characters known as **Mamluke naskhi**.

**32.** — A joist of which one side bears an inscription in relief. The text comprises prayers for a Sultan Rukn ed-Dîn, a title borne by the two Sultans named Beybars. (See Corpus, No. 508).

**33.** — Panel mentioning the tomb of Sheikh Ali el-Bakli, died in the month of Gamâd I in the year 696. (March 1297).

The ruins of a mosque bearing the name of Bakli still exist in the Sayeda Sekîna quarter to the south of Cairo. Its minaret is distinguished by its archaic form. (See Corpus, No. 464).

**44.** — Panel relating the restoration of a mosque by the Emir Beshtâk en-Nâseri, completed in the month of Rabia I in the year 736 (Oct-Nov. 1335). (See Corpus, No. 470).

**35-36.** — Two small panels containing together a complete text :

أمر بإنشاء هذا المكان المبارك العبد الفقير الى الله تعالى أحمد المهندار

*Ordered to establish this blessed place, the slave in need of God, Ahmed el-Mehmendâr.*

**37.** — Panel with incomplete inscription.

\* Specifying the constitution in *wakf* of a house situated in

el-Yanisieh St. near et-Tabâna quarter, in favour of the *imâm* of the Mehmendarieh College, who is to read from the Koran twice a day, standing against the wall to the right of the prayer-niche ; once before the prayer at dawn and again before the afternoon prayer. — A.B.

This panel and the two preceding were taken from the el Mehmendâr mosque, built in 1325.

**38. —** Side of a Koran-reader's chair.

The upper part bears a commemorative inscription stating that the object was dedicated in A. D. 1346 by a person named Lajîn for the reading of the Koran.

From the el Azhar mosque.

**39. —** Sculptured panel. The first part of the inscription is taken from the Koran ; the second part relates the construction of a *mihrâb* in 1352.

**40. —** Square board with three lines of inscription :

أمر بإنشاء هذا المكان المبارك العبد الفقير الى الله تعالى الامير شهاب  
الدين أحمد بن بهاء . . . الدين رسلان أحد رجال الحلقة المنصورة

*Ordered the establishment of this blessed place the slave in need of God, the Emir Shehâb ed-Dîn Ahmed, son of Bahâ . . . ed-Dîn Raslân, a man of the victorious guard.*

Van Berchem relates that, according to Khalîl ez-Zahîri, the Sultan's guard comprised 24,000 soldiers divided into twenty-four regiments of a thousand men, each thousand commanded by an emir.

The founder of the mosque whence this panel was taken was probably one of these twenty-four emirs.

**41-44.** — Portions of a frieze in large letters.

These friezes were placed below the ceilings to form a transitional element between ceiling and wall.

No. 44 comes from the el-Azhar mosque.



Fig. 19.

**45-48.** — Four panels from the mosque of Sultan Barkuk in the town. (Fig. 19). The text, similar on each panel, is as follows :

عز لمولانا السلطان الملك الظاهر برفوق عز نصره

*“Power and might to our lord the Sultan the king ez-Zâher Barkûk. May his victory be exalted.”*

**49.** — Plank with an incomplete inscription commemorating the erection of a cupola by Sultan Barkuk. The plank formerly covered the lintel of the partition which contained the doorway into the tomb built by this Sultan for his daughter and joined to the mosque.

The text uses the word **قوبه** *Kubba*, a cupola, to designate a tomb. From the earliest times the dome was used exclusively as a roof for a tomb : it is only since the Turkish conquest and in the arrangement of mosques built by the Ottomans in Egypt that the dome has become an integral part of the edifice (1).

**50-52.**— Three panels of a door, from the tomb-mosque of Sultan Barkûk completed by his son Sultan Farag. They all bear the same inscription which is the following :

هذا ما أوقفه مولانا السلطان الملك الناصر فرج بن برقوق

*This has been made "wakf" by our lord the Sultan the king el Nâser Farag ibn Barkûk. — A. B.*

Note the skill with which the letters are arranged to occupy the whole surface of the panel.

**53-54.** — Small wooden panels with sculptured inscriptions. From the *minbar* in the mosque of Sultan Jakmak, Cairo.

أمر بإنشاء هذا المنبر المبارك مولانا السلطان الملك الطاهر محمد أبو سعيد  
حقق عز نصره

*Ordered the construction of this blessed pulpit our lord the Sultan the king ez-Zâher Mohammed Abu Sayed Jakmak. May his victory be exalted.*

**55.** — Small wooden panel containing three

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(1) We must except the cupolas which occasionally form part of the roof immediately above the mihrâb. These cupolas are always of small size and have no part in the external architecture.

lines of inscription. The text begins with verses from the Koran and continues :

أوقف هذا المصحف المبارك الجنب العالى ضرور ؟ السيقى جرباش وأوقف  
له قيراط بمينة الكبرى على يد الجنب البدرى لولو مقدم الماليت  
فى سنة ثمان وخمسين وثمانماية

*Constituted as a wakf this blessed Koran his Highness Surur es-Seifi Garbâsh (?) and made as a wakf to it a kirât (one-twenty-fourth part) of the village of Miniet el-Kubra, by the hand of his Excellency Badr ed-Din Lulu chief of the Mamlukes (armed slaves) in the year 858. (A.D. 1454).*

From the mosque of Jakmak. Cairo.

**56.** — Small panel bearing an inscription. The text contains the date "Ramadân in the year 874 of the Hijra." A.D. 1469.

From the mosque of Jakmak (?)

**57-73.** — Various pieces of wood bearing the name Kaïtbay.

**57.** — Lintel of a door comprising five panels, two in mashrabieh. The middle panel bears the following inscription in relief :

أمر بتجديد هذا الحرم السعيد سيدنا ومولانا الامام الاعظم والمك المكرم  
السلطان الملك الاشرف أبو النصر قايتباى

*Ordered the restoration of this sanctuary of happy omen our master and lord the great imam and*

*honourable king the Sultan el-Malek el-Ashraf Abu en-Nasr Kaïtbay. — A.B.*

From the mosque of esh-Shafai.

58. — Wooden panel having probably formed like the preceding the lintel of a door.

أمر بتجديد هذا الجامع سيدنا ومولانا السلطان المالك الملك الاشرف أبو  
النصر قايت باي خلد الله ملكه آمين

*Ordered the restoration of this mosque our master and lord the reigning Sultan el-Malek el-Ashraf Abu en-Nasr Kaïtbay. May God perpetuate his kingdom. Amen.*

From the mosque of el-Azhar.

59. — Small panel bearing the following inscription in two lines :

أوقف هذا المصحف الشريف والكبرى مولانا السلطان الملك الاشرف  
أبو النصر قايت باي عز نصره

*Dedicated this holy Koran and this chair our lord the Sultan el-Malek el-Ashraf Abu en-Nasr Kaïtbay. May his victory be exalted.*

60. — Square panel with ornaments and sculptured inscriptions. A border of foliage surrounds a circular field containing in large naskhi characters the words "May God perpetuate his reign ;" a phrase which usually concludes the prayer for Kaïtbay. A panel exactly similar may be seen in No. 92, Eighth Hall, in a handsome lintel taken

from the caravanserai of Sultan Kaïtbay situated near the Bâb en-Nasr Gate of Cairo; and very probably this panel was brought from the same ruin.

61. — Board with an inscription differing in one word only from that on No. 58.

62. — Long board containing an inscription in beautifully formed letters, interrupted in the middle of the board by a circle enclosing a finely-sculptured text comprising the usual formula ascribed to Kaïtbay. The inscription commemorates the placing of a settle or tribune, *dikka*, in the mosque of Sultan Barkûk (tombs of the Caliphs) whence this board was brought.

أمر بإنشاء هذه الدكة المباركة سيدنا ومولانا المقام الشريف السلطان  
الملك الاشرف أبو النصر قايت باي خلد الله ملكه ونبث قواعد

*Ordered the construction of this blessed tribune our master and lord the noble majesty the Sultan el-Malek el-Ashraf Abu en-Nasr Kaïtbay. May God perpetuate his kingdom and strengthen its foundations.*

(In the middle field :)

عز لمولانا السلطان الملك الاشرف أبو النصر قايت باي عز نصره

*Power and might to our lord the Sultan el-Malek el-Ashraf Abu en-Nasr Kaïtbay. May his victory be exalted.*

63. — Lintel of the door of a shop in the *okûla* of Kaïtbay opposite the mosque of el Azhar.



The panels are of divers dimensions and are formed either of sculptured wood or of mashrabieh. Four of them contain the usual formula of praise ascribed to Kaïtbay.

**64-73.** — Beams and boards containing a long inscription in praise of Kaïtbay.

These pieces formed a supporting lintel above the corbels of the upper storey of the façade of the *okâla* built by Kaïtbay in the street of es-Serugieh. <sup>(1)</sup>

The text which enumerates the many titles of the royal builder is very interesting :

أمر بإنشاء هذا المكان المبارك من فضل الله تعالى وخزير عطائه سيدنا ومولانا ومالك رقابنا السلطان المالك الملك الأشرف أبو النصر قايت باي سلطان الاسلام والمسلمين قاتل الكفرة والمشركين محيي العدل في العالمين صاحب الديار المصرية والبلاد الشامية والأعمال الفراتية والقلاع الزوميه والحصون الاسماعيلية والثغور السكندرية صاحب السيف والقلم والبند والعلم افضل من حكم في عصره بالحكم صاحب البرين والبحرين خادم الحرمين

*Ordered the establishment of this blessed place through the grace of the Most High God and the abundance of His gifts our master and lord and the owner of our necks the reigning Sultan el-Malek el Ashraf Abu en-Nasr Kaïtbay, Sultan of Islam and the Moslems, the slayer of the infidels and the deniers of the Unity, the vivifier of justice in the world, lord*

<sup>(1)</sup> The *okâla* of Kaïtbay in the Serugieh now consists of but a few remains. The text and translation of this long inscription are given in the Bulletin for 1893, page 35, of the Commission for the preservation of monuments of Arab art.

*of the towns of Egypt, the lands of Syria, the governments of the Euphrates, the forts of the Romans, the castles of Ismailia and the frontiers of Alexandria, lord of the sword and the pen and the legion and the banner, the worthiest of the rulers of his time, lord of the two lands and the two seas, servant of the two sanctuaries, (Mecca and Medina) (1).*

**74-76.** — Three panels, of which the inscriptions relate the restoration of mosques by the merchant (khawaja) Mustafa of Brussa (2).

تجدد هذا الحرم السعيد على يد العبد الفقير الى الله تعالى الخواجا مصطفى  
ابن الخواجا محمود بن الخواجا رستم غفر الله لهم وللسلمين آمين

*"Was restored this happy sanctuary by the hand of the slave in need of God, the merchant Mustafa son of the merchant Mahmud, son of the merchant*

(1) This inscription is mentioned in the Corpus of van Berchem, No. 329.

(2) M. van Berchem who has given these inscriptions says : "The work of Mustapha is confirmed by the chronicles. In Moharrem, A.H. 900 was completed the work of restoring the mosque of el-Azhar, under the direction of the *Sieur* Mustapha son of Mahmud, son of Rustum." Further on he says: "The name of the father of Mustafa explains the choice of the Sultan for carrying out this work. Mahmud, the son of Rustum, was the merchant who led into Egypt the young slave Kaitbay and sold him to Sultan Barsbay, whence the surname Mahmudi which he kept till his accession." Mustafa, named in the texts quoted above, died, says ibn Iyâs, in A.H. 905: A.D. 1499.

*Rustum. May God pardon them and all Moslems, Amen.* — A. B.

امر بتجديد هذا الجامع سيدنا ومولانا السلطان الملك الاشرف قايتباي  
على يد الخواجا مصطفى بن الخواجا محمود بن الخواجا رستم غفر الله لهم  
بتاريخ شهر رجب عام احدى وتسعمائة

75. — “*Ordered the restoration of this mosque our master and lord the Sultan el-Malek el-Ashraf Kaïtbay by the hand of the merchant Mustafa, son of the merchant Mahmud, son of the merchant Rustum; may God pardon them. In the month of Ragab in the year 901.*” A. D. 1495. — A. B.

The inscription on N° 76 differs from that on N° 75 only in the fact that the name Rustum is followed by the name of his birthplace Brussa.

77-8. — Portions of a frieze somewhat resembling Nos. 41-44, with ornaments and chargings, including an inscription with large letters in stucco on wood.

79. — Board bearing an inscription taken from the Koran.

80-82. — Three small panels bearing verses from the Koran, indicating perhaps that they ornamented a Koran-reader's chair.

83. — Plank with an inscription from the Koran in letters very wide apart.

(Nos. 79-83 may date either from the end of the Mamluke period or the beginning of the Turkish period).

**84. — Turkish Period** A.H. 328. A.D. 1517.

The inscriptions on the few wooden objects of this period shown here are of clumsy character and indifferent execution. Dates are no longer written in words but in figures, and are often confirmed by a chronogram (words reckoned in the numerical value of the letters) in the text.

**84.—Panel with an inscription in bastard naskhi.**

The verses implore the paradise of Allah for an emir named Hussein in reward for his restoration of a mosque. — A.B.

From the town of Kos, (Upper Egypt).

**85. — Board bearing in four fields a text commemorating the erection of a pillar in a building (probably a mosque) by Mohammed effendi, son of the Katkhoda (Governor), Grand Cadi of Egypt in 1138 (A.D. 1720).**

**86. — Small panel with Koranic inscription ending with the words "This was completed in the year 1174".**

Similar panels may be seen on wooden wall-cupboards from towns in the Delta. See No. 217, Sixth Hall, No. 12, Seventh Hall, and others.

**87. — Beam bearing on one face geometric ornaments and the following inscription :**

انشأ هذه العمارة المباركة الفقير الى الله تعالى شيخ العرب محمد عبداللطيف  
 زعلوك سنة ١١٧٨

*Founded this blessed edifice he who is in need of*

*God, the Sheikh el-Arab Mohammed Abdellatif Zaluk, in the year 1178. (A.D. 1764).*

**88.** — Board on which is inscribed a verse to commemorate the restoration of a minaret of the mosque of Kasimieh at Damietta by Mohammed Ali in 1231 (A.D. 1813).

The date is also given by the chronogram of the last hemistich :

جَدَّدَ اللهُ بَيْتًا أَجْرُهُ وَافٍ . . . . .

*You have renewed a house for God, and His reward is abundant.*

**89.** — Carved and gilded escutcheon with the name, *tughra*, of Sultan Mahmud, died 1841.

From a small mosque in Darb el-Asfar. Cairo.

**81a-94.** — *Painted boards.* — Six boards from ceiling friezes, bearing painted inscriptions. With the exception of No. 91, all the texts are taken from the Koran.

**90.** — Cufic letters in white edged with red on a grey ground. Fâtimide period.

Found in the tomb-mosque of Sultan Kalaun.

**91.** — Board with oblong and circular panels surrounded by gilt rods : within the medallion a sculptured fleur-de-lis.

**91a.** — In the panel on the left are the words عز دائم “eternal strength”. The signs in the panel on

the right are not letters, though they resemble Cufic.

92-94. — Boards painted with white letters edged with black on a red ground.

Nos. 90-92 were found in the mosque of el-Muaiad, No. 93 comes from the Abd el-Ghani mosque, No. 94 from el-Mardani.

95-97. — *Prayer-niches, Cenotaphs, Koran-reader's chairs.*

Wooden *mihirabs* or prayer-niches.

95. — Wooden prayer-niche decorated with carving; the niche proper is flanked by two columns.

The framework is of Turkish oak, the niche proper of date-palm, the tympanum of sycamore, and the panels are of lotos wood.

This mihrab and the board No. 11 were brought from the el-Azhar, the great Moslem University. Though these two objects were not found together in the mosque, there can be no doubt that they constituted one article. The character and arrangement of the ornamentation are entirely Fâtîmide; they correspond with the date of the inscription on the board, A. H. 519: A. D. 1125. (Fig. 20).

96. — Wooden prayer-niche from the mosque of Sayeda Nefisa.

The niche proper is of lotos wood. The framework of teak and boxwood is a panelling composed of a number of small panels bearing sculptured ornaments of delicate workmanship. Among many

designs the bacciferous or berried fruit may be remarked ; this was a favourite pattern in the



Fig. 20.

eleventh and twelfth centuries, and examples of it may be seen in other objects of the collection. The general style of the arabesque ornamentation and the character of the Cufic letters of the inscription clearly indicate that the prayer-niche is of the Fâtimide period A.D. 969-1161.

The object shows clumsy repairs.

**97. — Prayer-niche from the tomb of Sayeda Rukâya.**

The face is of Turkish oak made into frames containing numerous panels of teak, olive-wood, etc., arranged in stars and other geometric figures. All bear diminutive and beautiful ornaments, the foliage particularly being cut with great detail and considerable skill. Trails springing from vases and cornucopias constitute a peculiarity to be noticed on the side panels. The paint with which the object has at some time been covered formed no part of the original design, as is shown by the pattern formed by the panels of light and dark wood.

From the long inscriptions in Fâtimide Cufic characters which border the front face we select from the double line on the frieze the only historical passage, which is the following :

مما أمر بعمله الجهة الجليلة المحروسة الكبرى الامرية التي كان يقوم  
بامر خدمتها القاضي أبو الحسن مكنون ويقوم بامر خدمتها الآن الامير  
السديد هفيف النولة أبو الحسن بن الفائزى الصالحى برسم مشهد السيدة  
رقية ابنة أمير المؤمنين على

*\* Of what was ordered to be made by the illustrious lady, well guarded and great, wife of the Caliph el-Amr, <sup>(1)</sup> in whose service was formerly the judge*

<sup>(1)</sup> M. Paul Ravaisse in an essay on these three prayer-niches (Proceedings of the Egyptian Institute, Cairo, 1889) calls this lady Alam and fixes the date of the mihrab at A. H. 550 : A. D. 1155.





Prayer-niche from the tomb of Sitt Rukaya.



*Abu el-Hassan Maknun and is now the upright emir Afif ed-Doula Abu el-Hassan Yumn el-Faizi es-Sâlehi.*

*Made by order for the tomb of Sayeda Rukîya, daughter of the Commander of the faithful, Ali.* ”  
— A. B.

This prayer-niche is transportable, and is of the type usually found in small private mosques. The two preceding were similar: N° 96 still preserves at its extremities the tenons that joined the sides now lost (1).

**98.** — Window formed of an iron grating with a richly ornamented wooden framework.

The character of the naskhi letters and the ornamentation in two planes enable us to classify this as Ayûbide workmanship.

The remains of hinges attached to the frame show that the window was furnished with shutters. It was probably an inside window opening on a tomb ; outside windows were never so lavishly ornamented.

From the mosque of Sayeda Nefisa.

**99.** — Screen or partition, carved on two faces. From the same mosque as No. 98. The inscriptions forming border and bands sufficiently indicate its relationship with the preceding exhibit. The quotation from the Koran in Cufic letters framed

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(1) The opening left by the absence of the upper part of the niche allows the reverse of several of the panels to be seen, showing that three of them have been sculptured on both sides. The designs on the reverse are similar on each of the three panels, and consist of large arabesques with the form of an animal.

in a field of fine mashrabieh is very remarkable and is one of the earliest examples of this kind of work. The text in the upper field begins with verses from the Koran, and continues :

هذا مشهد السيدة نفيسة ابنة الحسن بن زيد بن أمير المؤمنين الحسن  
ابن أمير المؤمنين علي بن أبي طالب صلوات الله عليهم أجمعين توفيت  
السيدة نفيسة صلوات الله عليها في شهر رمضان المعظم سنة ثمان ومائتين

*This is the tomb of Sayeda Nefisa, daughter of Hassan, son of Zeid, son of the Commander of the Faithful el-Hassan, son of the Commander of the Faithful Ali, son of Abu Tâlib. Sayeda Nefisa died in the revered month of Ramadân of the year 208. (A.D. 823).*

The rear face bears at the top an inscription from the Koran in similar letters. Judging by the character of the writing the other inscribed panels on this face are of later date.

100. — Board bearing a sculptured inscription on each side. The whole text on one side and the first line on the other are from the Koran : the second line is as follows :

امر بانشاء هذه التربة المباركة مولانا السلطان الملك الناصر ناصر الدنيا  
والدين ابو السعادات فرج بن برقوق نصره الله تعالى

*Ordered the construction of this blessed tomb our lord the Sultan the king en-Nâser, Nâser ed-Dunia*

*wa ed-Dîn, Abu es-Saadât Farag, son of Barkuk. May the most High God help him.*

From the tomb-mosque of Sultan Barkuk A.D. 1405-1410.

**101-103.** — Wooden cenotaphs (*tabût*).

101. — Three sides of a cenotaph in Turkish oak, bearing inscriptions and carved ornaments.

From a tomb near the mosque of Inâm esh-Shâfaï.

These pieces are distinguished both for the beauty of their ornamentation and the lavish decoration of their inscriptions. One inscription relates that the cenotaph was erected for Husn ed-Dîn Tâleb son el Yakûb.

The date, A.H. 613 (A.D. 1216) is inscribed on the fourth side, now in South Kensington Museum.

Accident has brought to light the cenotaph whence come these pieces : it is to be found in an oratory, the remaining part of a tomb-mosque known by the name of the Saadât el-Tâlba. This cenotaph still preserves the imprint of its wooden wainscot of dimensions corresponding exactly with pieces here shown. The marble slab fastened at the head of the tomb also bears the name of Husn ed-Dîn Tâleb.

It should be noticed that the wood had fulfilled another purpose before being employed to make this cenotaph, for the reverse side is sculptured in ornament such as prevailed in the time of Ibn Tulûn. The carving is cut so deeply that it pierces in several places the more recent sculptures of the front side.

\* Husn ed-Dîn Tâleb is known in history as one of the emirs of the Ayûbide dynasty ; in 1195 he was the emir in charge of the pilgrimage to Mecca. His descendants are now living in Deirut. Upper Egypt. His grandson, having revolted against Sultan Aybek (1250-1257), was captured, with sixteen hundred Bedouins, by stratagem and hanged. — A. B.

102. — Cenotaph. From the small tomb in the street of Dalli Husseïn. On three sides the in-

scription is from the Koran : on the fourth in two lines is the following :

الذى ينقش على القبر الحاجة الجليلة والدة الامير ناصر الدين أمير أخور  
توفت في خامس وعشرين شهر شوال سنة ثلاثة وثلاثين وسبعمائة

*This is to be carved upon the tomb of the honourable lady pilgrim, the mother of the emir Nasr ed-Din, Master of the Horse : she died the 25th Shawal in the year 733 : (July, 1332).*

Apparently the carver could not understand what he copied ; otherwise it is difficult to explain why the first few words should appear.

103. — Cenotaph similar to the preceding.

The historical part of the inscription mentions a lady called Sitt el-Odoul, who died A. H. 743 : A. D. 1342.

**104-5.** — Koran-reader's chairs : *Koursi ed-Kahf*.

These were doubtless originally stands destined to support the Koran. The primitive form was similar to that of N° 105, but later the reading-stand was joined to the bench.

104. — Koran-reader's chair in panelling and mashrabieh. The frames enclose panels of mosaic in ebony and ivory, or panels of ivory only, carved with arabesques.

Fifteenth century.

105. — Koran-stand with two sides in openwork and two in small plain panels. Though the design

is simple the effect is good. The feet have been sawn off.

From the mosque of the Emir Ināl el-Atābeki, 1392.

**106-108.** — Koran-reader's chairs of the Turkish period.

106. — From a mosque at Mansura. It bears the date 1117 : A. D. 1705.

**109-111.** — Gilded stalactites from old ceilings.

**112.** — Lamp, in form an octagonal prism with open-work sides in cast brass. In the centre of the fields are fleurs-de-lis and the heraldic sign of the owner. The dome is ornamented by beaten work, and bears a crescent.

From the mosque of the Emir Serghatmash, died 1355.

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## THE FIFTH HALL.

In the Fifth Hall are exhibited objects in mash-rabieh, and lattices or window-lights, either composed of laths or rods joined together, or obtained simply by piercing the boards.

**1.** — Folding doors of pine, panelled in pine, in Indian teak and in lotos-wood in varied forms. The parts formed of hard wood bear sculptured ornaments and inscriptions cut with some skill : the inscriptions are spread over long panels in the form of bands and are both in Cufic and in Mam-

luke naskhi characters. The Cufic text expresses such pious wishes as we have seen in Nos. 17, 18, 19, of the Fourth Hall, while the naskhi text contains sentences such as "Be discreet in society": "Stratagem is the best weapon in warfare": etc. (Fig. 21).

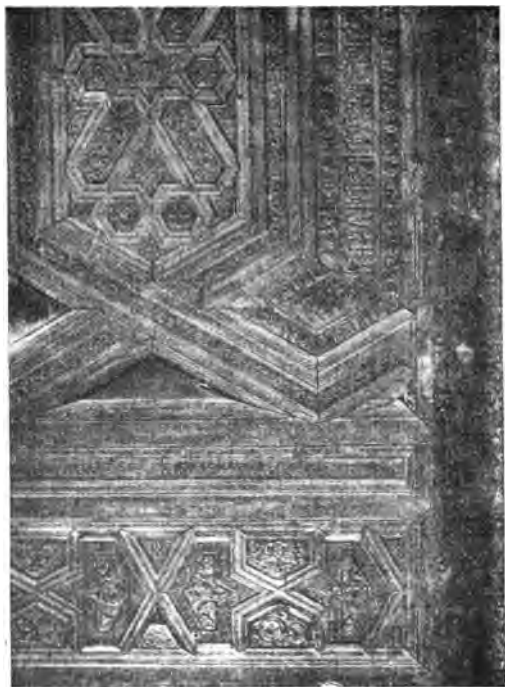


Fig. 21.



This door was brought from the tomb-mosque of Sultan Sâleh Nigm ed-Dîn Ayûb, built by his widow Shagaret ed-Durr in A.D. 1249.

**2.** — Partition in mashrabiéh : the lower compartment is made up of a grouping of small panels inlaid with carved ivory. (The panels in carved wood are of more recent date).

From the mosque el-Bakri (A.D. 1374) Haret el-Otuf, Cairo.

**3-4.** — Door-frames with window-lights in the top panel.

From the Maghlati mosque.

**5-11.** — Lattice window - blinds of laths and rods sawn and joined to form lights in a great variety of geometric designs. (Fig. 22).

**12.** — Window formed of short rods joined together.

From the mosque at Mansura.

**13.** — Side of a bench or chair in turned wood.

**14.** — Side of a balcony in mashrabiéh.

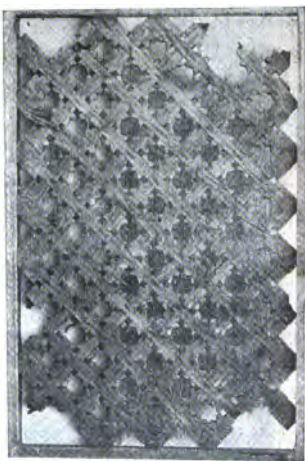


Fig. 22.

**15-17.** — Parts of the *minbar* (pulpit) of the mosque el-Kâsimieh at Damietta.

**18-23.** — Balconies and parts of balconies in mashrabieh.

20. — Part of a partition from a tomb.

21-23. — Complete balconies.

**24-34.** — Fretted and sculptured panels from cenotaphs and partitions.

24-27.—From the cemetery of Imâm esh-Shâfâi.(?)



Fig. 23.

The panels of No. 25 have been arbitrarily placed in their frames. The Cufic inscription of the middle panel is Koranic, as is that on No. 26 in Ayubide naskhi.

No. 27 is a beautiful piece of carving. (Fig. 23).

**29-32.** — From the el-Azhar mosque.

No. 33 which much resembles Nos. 30 and 32 was probably also brought from this mosque.

**35.** — Brass lamp in the form of a truncated octagonal pyramid in three stages, crowned with bulb and crescent.

The sides of the top and bottom stages are a lattice-work of geometric patterns, while the middle stage is a sheet of pierced brass on which is engraved the following inscription :

مما عمل برسم المدرسة المباركة الزينية العبد الفقير الى عفوره عبدالباسط  
ناظر الكسوة السريفة المؤيدية أبو النصر شيخ سلطان الاسلام والمسلمين  
قاتل الكفرة والمشركين قاصع الطغاة والمجدين عمرها الله ببقائه بمحمد  
 وآله وخلود ملكه .

*This has been made for the blessed college (madrasa) of Zein ed-Din Abd el-Basset, a slave in need of the pardon of God, keeper of the robes of the Sultan, malek el-Muaiad Abu en-Nasr Sheikh, whom may God prosper with long life and reign.*  
(<sup>1</sup>).—A.B.

From the mosque of Emir Abd el Basset. Cairo.

(<sup>1</sup>) See Corpus, No. 487.

## THE SIXTH HALL.

The collection in the Sixth Hall comprises ornamental sculptured objects and several doors. In the order in which they are shown the sculptures offer an almost unbroken chain of specimens representing the development of Arab ornament from the earliest period down to modern times. To give a better idea of the whole process of growth, the collection has been made to include not only pieces undoubtedly the work of Arabs, but also a few, of special interest, from the hands of Coptic craftsmen. Such are the wooden fragments from the Moslem tombs already mentioned, dating, like some of the tombstones in the First Hall, from the early centuries after the Hijra. The ornaments carved on these wooden fragments synchronise with the first manifestation of Arab art in Egypt, and we are thus enabled to compare the two styles ; it is needless to say that in this early period the relationship between them is extremely close.

The most ancient fragment undoubtedly Arab is N<sup>o</sup> 21. It is ornamented with foliage of natural form, as is also N<sup>o</sup> 7, which with N<sup>os</sup> 1-16 and 19-21 comes from the old Moslem tombs. The greater number of these fragments, if not all, are Coptic work, for similar carvings are still to be found in abandoned corners of their churches. In N<sup>os</sup> 16-20 the foliage is wide, and is brought into

relief by cutting back or bevelling the edges of the leaves. We recognise the same characteristic feature in the ornamentation of a board taken from the mosque of Ibn Tulûn (built A. D. 876) : this is N° 24, part of the ceiling of a doorway. Some of the ornaments, flat in the design, show already signs of the "arabesque" movement of Fâtimide times.

### FROM THE EARLIEST PERIOD TO THE FATIMIDE CALIPHS, A. D. 969.

**1-23.** — Various fragments from tombs South of Cairo, (except N° 18, which is from the cemetery of Imâm esh-Shâfai).

These wooden fragments, torn from buildings or from articles of furniture, were used in the tomb to prevent sand from entering the vault. There are also exhibited in the Museum parts of painted and inlaid boards which have served the same purpose.

**1-6.** — Panels in pine-wood, turned in the lathe.

**7, 13, 15.** — Cross-pieces from frames, carved with floral designs.

There is still to be seen in a Coptic chapel at Old Cairo a frieze bearing ornaments either exactly similar to, or very closely resembling, those of No. 15. <sup>(1)</sup>.

No. 7 is shown in Fig. 24.

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<sup>(1)</sup> The chapel in question is near the church of Abies-Seifein and has been recently cleared by the Commission for the preservation of monuments of Arab art.



Fig. 24.

From a tomb at Ain Sira.

16-20. — Boards ornamented with foliage in conventional patterns.

Similar designs are often found in Coptic churches.

21. — Side of a cenotaph (?) richly sculptured. The fields are bordered above and below by a line of writing in Cufic characters quoting verses from the Koran. In the design a polylobe arch supported on columns alternates with a design very suggestive of the winged sun of Ancient Egypt. The whole surface is covered with a floral pattern in which the trefoils are identical with those on No. 7. <sup>(1)</sup> (Fig. 25).

24. — Part of the ceiling of a doorway in the mosque of Ibn Tulûn.

This mosque, built A. D. 876, is contemporary with the tombs in which were found Nos. 17 to 21, which explains the similarity of decoration.

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<sup>(1)</sup> The trefoil is by some people considered to represent the Coptic symbol of the Trinity. It is not impossible that another symbol is represented by the winged disk on No. 21.

**25. — Two fragments with foliate ornaments, and figures.**

From the cemetery of Imâm esh-Shâfai.



Fig. 25.

The sculpture is certainly not the work of Arabs, but it dates from the earliest period of their rule in Egypt.

### FATIMIDE PERIOD.

The identity, or at least the close relationship, of of Arab and Coptic ornament may be affirmed also through the two following centuries, A. D. 969-1171, during which the Fâtimides reigned in Egypt. A striking characteristic is the constant similarity in the composition of the ornament whenever it is required to decorate a panel in a door or in an article of furniture. The design is always symmetrical, showing in the axis one or more cartouches containing ornaments lightly carved, while the designs surrounding them are cut deeply. The

foliage also, in carving of the Fâtimide period, has a characteristic detail which consists in curving back the lower lobes of the leaf towards the point at which it joins the stem.

Whether we consider a Coptic (Christian) or an Arab (Moslem) work of this period we find the same arrangement of ornament and the same character of foliage. The only difference is that



while the Copts frequently employed figures of men and animals, the Arabs refrained from their use. To illustrate this fact we may refer to the door N° 1 in the Fourth Hall and the panel N°s 26 in the Sixth Hall, and compare them with the old panels of the door of el-Hâkem, N° 2 in the Fourth Hall and the panels N 27 to 29 in the Sixth. The two first mentioned are Coptic records, the last are Arab.

Fig. 26.

26. Panel from a ceiling, having the designs



arranged symmetrically on each side of the short axis. The middle is a field framed in double laths from which branch sprays of foliage and arabesques. In the axis above another field encloses two birds, and in each closed curve is a seated human figure; the one on the right drinks from a cup. (Fig. 26).

There is evident relationship between this panel and the great door N° 1 in the Fourth Hall; both objects were found in the mosque of el-Kalaûn, to which they had doubtless been conveyed from some Coptic edifice.

**27-8.** — Panels sculptured in Fâtimide style.

Origin unknown.

**29.** — Ceiling of a window-bay in the mosque of Sayeda Nefîsa.

**30.** — Slender beam carved on three sides. The backward curve of the leaves and half leaves to the point of attachment to the stem, enables us to attribute this ornament to Fâtimide craftsmen.

**31-2.** — Two panels from the el-Akmar mosque.

During the restoration of this mosque in the years 1904-5 facing-boards were found with panels resembling Nos. 27-28.

**33-40.** — Various pieces of carved wood from the mosque of Sâleh Tâlaï.

**33.** — Facing-board of a beam.

**34.** — Side of an abacus.

**35-37.** — Parts of a stair.

**39-40.** — Two beams richly sculptured.

**42.** — Part of a door consisting of two oblong six-sided panels surrounded by trails of foliage. The arrangement of panels and frames recalls the folding-doors of Sâleh Ayûb, No. 1 in the Fifth Hall.

Presented by M.G. Parvis, 1903.

**43.** — Side of a cenotaph, or a piece of furniture.

**44.** — Ceiling beam. Found in the mosque of Ghuri.

**45-47.** — Three boards with sculptures in Fâtimide style.

### AYUBIDE PERIOD.

**48.** — Ceiling of a doorway. The large middle field, made up of small panels finely sculptured, is flanked by two oblong panels.

It is interesting to note that the geometrical grouping of the panels in the large field is identical with the composition of the design of the *mihrab* No. 97 of the Fourth Hall, but the ornaments themselves are very different. While those on the *mihrab* are Fâtimide in style, those on the ceiling are Ayûbide. They may be compared with the ornaments on Nos. 25 to 101 in the Fourth Hall.

### PERIOD OF THE MAMLUKE SULTANS.

**49.** — Sculptured board. Rising from a vase, stems symmetrically arranged curve round, to end in a large vine-leaf, in the centre of which is placed

a bunch of grapes ; other bunches and smaller leaves spring from several points in the stem. There are many traces of gilding on the board, and the coating of red paint, which covers the whole of it, evidently formed the ground of the original gilding of the entire face. From the mosque of Sultan Kalaûn.

Friezes bearing the same design exist in the tomb-mosques both of Sultan Kalaûn and his son Sultan Mohammed en-Nâser.

The board had been used previously for some other purpose, for on the other side are deeply cut ornaments of Fâtimide style. There may be remarked figures of men and animals contained in various fields framed in flat bands. The figures are to be seen only in outline ; they were originally given greater relief by a superposed layer of wood which has disappeared.

**50-52.** — Panels and part of a board on which are carved geometrical designs forming fields enclosing foliage and arabesques.

From the madrassa el-Mehmendâr A. D. 1325.

**53-66.** — Facing-boards and portions of ceilings from the el-Mârdâni mosque A. D. 1339.

The sculptures in this mosque show the arabesque developed to the degree maintained through the following centuries.

**53-61.** — Parts of ceilings, some showing traces of painting and gilding.

**62-66.** — Facing-boards. All facing-boards in this mosque were gilt ; the red colour with which they are painted was the ground for the gilding.

Traces of gold still remain on No. 63. No. 65 being sculptured on both sides was evidently used for the second time in this mosque.



No. 62 is shown in Fig. 27.

**67. —** Ceiling of a window recess from the same mosque.

The design of this ceiling is similar to that often found on carpets; it consists of an ornament in each angle surrounding a rose in the centre.

**68 - 71. —** Four dovetails of sycamore wood, from the minaret of the mosque of Emir Ak Sunkur, fourteenth century.

Wooden dovetails were employed by Arab builders to bind the stones together.

Others have been found in the minaret of the tomb-mosque of Sultan Barkûk.

**72-77. —** Parts of ceilings from the mosque of Tatar el-Hegazieh (fourteenth century); some parts show traces of painting and gilding.

Fig. 27.

72. — Piece of a rafter with sculptured facing-board. Nos. 73 and 74 are similar facing-boards.

75. — Part of the border framing a ceiling.

76, 77. — Background of a ceiling compartment.

78, 79. — Pieces similar to No. 75.

80 - 84. — Various pieces of wood from the Cairo mosque of Sultan Barkûk.

80 - 83. — Wooden battlements (merlons) which formerly crowned the large inscriptional frieze in the hall of the tomb.

84. — Part of a ceiling with carved ornaments : the inscription mentions the royal builder.

عز لمولانا السلطان الملك الظاهر برقوق

*Power and might to our lord the Sultan the king  
el Zaher Barkuk.*

The mosque of el-Barkûk which dates from 1384 was repaired in 1891, when these fragments were deposited in the Museum.

85-91. — From the mosque of Sundûn Mir Zâdeh, built in 1403 ; now an interesting ruin with imposing granite columns and Egyptian capitals <sup>(1)</sup>.

85. — Board carved in four oblong fields, the fourth incomplete. The designs are polygons in relief with arabesques on the sunken backgrounds.

(1) See on this mosque the notice in N° XX of the Reports of the Commission.

90-91. — Part of a ceiling with handsome sculptured designs.

92-94. — Portions of the ceiling of the mosque el-Kâdi Abd el-Ghani el-Fakhri, known by the name of Gâma el Banât.

This mosque was founded in 1418, and in great part rebuilt in 1895.

N° 94 shows vestiges of painting and gilding.

95. — Arch of a doorway, charged with sculptured panels.

96. — Arch of a doorway, with fine carvings.

97. — Doorpost of a pulpit, *minbar*, decorated with sculptured ornaments and inlaid with fillets of ivory.

98. — Bracket, carved on three sides, constructed to support the bars on which lamps were suspended.

Tombs were usually illuminated by a metal lamp hung from the apex of the dome ; this was surrounded by a multitude of small lamps which hung from bars arranged to form an octagon and supported by brackets fixed in the walls. N° 94 was one of these brackets.

99. — Background of a ceiling compartment.

100 - 107. — Boards carved with ornaments. They are parts of ceilings brought from the mosque of el-Muaiad, built A.D. 1416.

N°s 105 to 107 only belonged to the original ceil-

ing of the mosque ; the other pieces, though found in the mosque, are of unknown origin.

In N<sup>os</sup> 102 and 103 the ornamentation is sunken. N<sup>os</sup> 105 and 106 have been painted and gilded.

**108 - 111.** — Parts of boards sculptured with handsome ornaments.

109 and 110 were found in a modern *okala* belonging to the wakf Subul. No. 111 is from a ceiling.

**114-116.** — Fragments of boards adorned with designs of fruit and foliage, recalling the ornamentation of No. 49.

**117 - 125.** — Portions of carved ceilings.

**126.** — Side of a frame, with sculptured ornaments.

**127.** — Cross-piece, carved with ornaments.

**128 - 130.** — Panels with sculptured ornaments. No. 139 contains fillets of ebony.

**131.** — Boards with carved and gilded ornaments from the el-Azhar mosque.

**133 - 138.** — Parts of ceilings.

**139 - 140.** — Lintel and part of frame of a doorway, probably belonging to a *minbar*.

**140 - 146.** — Carved fragments of the ceiling of the oratory attached to the tomb of Sultan el-Ghûri.

The ceiling of this oratory has been renewed : the pieces shown here are the last remains of the ancient ceiling.

140 - 144. — Facing-boards of beams. No. 140 had been gilded.

145 and 146. — Background of a ceiling compartment.

147. — Ceiling beam, carved with small niches and arabesques.

148. — Beam sculptured on three sides with ornaments, and still bearing the rings which served for suspending lamps.

This beam was supported by brackets similar to No. 98.

149. — Top part of the upright of a doorcase or window, carved with arabesques, Solomon's seal, and the following inscription :

ع. . . هذا المكان المبارك الشيخ السيد عثمان الكبير

*Ordered . . . this blessed place, the Sheikh es-Sayed Osmân el-Kebîr.*

150-158. — Small panels in wood with sculptured ornaments.

Nos. 156-158 very closely resemble the work of recent centuries in the Delta villages : compare panels Nos. 12 and 13 in the Seventh Hall. Nos. 152 to 155 are older. No. 152 is carved on the reverse side with designs of the Tulunide period.

159. — Ornament cut out of wood and gilded, intended for laying upon another surface.



The bad composition of the design, and the method of using the object, show the poor taste of the worst period.

Brought from the mosque of Saïda Zeinab at the time of its restoration some twenty years ago.

**160 - 167. — Fragments of painted boards.**

These vestiges come from the tombs to the south of Cairo, and as local artistic products of the first centuries following the Arab conquest of Egypt have the same importance as the carved specimens previously mentioned.

**168. — Part of a board cut from a date-palm and painted.**

From a mosque at Bahnassa, Upper Egypt.

**169-180. — Painted wood.** The freshness of the colours in several of these fragments is evidence of the brightness of the tints used in Arab painting.

These pieces come from the el-Mârdâni mosque (fourteenth century): but only Nos. 171 to 177, from the ceiling, and 178, 179, from the pulpit, belonged originally to this mosque, the other pieces having been taken there from unknown places.

**181. — Part of a painted board.**

From the mosque of el-Kâdi Abd el-Ghani el-Fakhri. (See Nos. 92-94).

**182 and 183. — Part of a ceiling frieze and facing-board of a ceiling beam, with well designed decoration in painting.**

Both these pieces were found in the mosque of el-Muaiad, but their colouring has nothing in common with the variegated ceiling of this mosque.

## DOORS AND PANELLED WORK.

**184.** — Door, narrow and high (incomplete) with carved triangular and hexagonal panels.

From the mosque of Sultan Hassan.

**185 and 186.** — Facing-boards of a wall-cup-board in pine-wood panelled in Indian teak and ebony ; the panels are carved and inlaid with ivory and fine mosaic.

From the mosque Aslam el Bahai.

**187.** — Folding doors containing an oblong panel in the upper part (a similar panel formerly existed below), and a long field of small panels in lotos-wood, some inlaid with ivory, but all sculptured.

From the mosque of el-Bakri, Cairo, A.D. 1374.

A rule always followed by craftsmen in designing fields composed of small panels is to place in each of the four corners of the field a quarter of a star, as may be seen in Nos. 191 and 192. This is the general rule for doors of one leaf ; but to produce a good effect it is necessary that the field should be fairly wide. Where the field is too narrow for the proper development of the geometrical design, as is the case in double-leaved doors, the quarter-stars are placed in the two outer corners of each field. The two fields now form together one large panel in the axis of which are placed one or more com-

plete rosettes. In this arrangement the inner uprights are made as narrow as possible, so that the unity of the design may not be too greatly interrupted.

**188.** — Folding door with panels of carved wood and fillets of ivory, from the mosque of el Bahri, 1374.

At the top of the right leaf and at the bottom of the left leaf may be seen an ingenious system of bolts, a method of fastening shown also on the door N° 212. At first sight the system seems very complicated : but examples may be found in present use on a few doors in towns in the Delta.

**189.** — Folding doors panelled in lotos-wood and ivory.

From the mosque of Aitumush en-Nagashi.

**190.** — Folding doors removed from one of four doorways in the courtyard leading into the tomb of the daughter of Sultan Barkûk in the street of en-Nahhasin.

This example shows the skill of the Moslem craftsman who could tastefully adorn so unpromising an object as a door covered with planks. Two bands of brass cut off at top and bottom fields with sculptured inscriptions ; in the central field are carved four corner-pieces and a beautiful rosette. The text is the same in both inscriptions :

عز لمولانا السلطان الملك الطاهر برقوق

*Power and might to our lord the Sultan, the king ez-Zaher Barkûk.*

**191.** — Part of a door with panels carved and inlaid with ivory.

From the Mir Zâdeh mosque.

**192.** — Door of a wall-cupboard with panels inlaid with ivory : remains of brass hinges.

From the small mosque erected by the Emir Goha el-Khanka Bey in the north-east corner of el-Azhar.

**193-194.** — Two lintels treated similarly to N° 192, and brought from the same mosque.

**195.** — Window-shutter from the same mosque as the three preceding examples.

The shutter is treated in the same manner as the door N° 190, but the sculptures are richer. The two lines of inscription in the upper and lower fields are as follows :

لَكَ الْعِظَمَةُ الَّتِي لَا تَضَاهَى وَلَكَ النِّعْمَةُ الَّتِي لَا تَنْتَاهَى وَسَلَامٌ عَلَى عِبَادِكَ  
مَنْ الَّذِينَ اصْطَفَيْتَ سَجْدَانِكَ حَيْثُ أَنْتَ وَالْحَمْدُ لِلَّهِ اللَّهُمَّ رَبَّ الْعَالَمِينَ

\* *To Thee belong greatness without equal, benefits without end. May Thy peace be upon Thy chosen servants, where Thou art ; praise be to God, O God ! Lord of the two worlds.* — A. B.

**196-197.** — Two pairs of folding-doors.

Narrow oblong panels above and below enclose a lofty field made up of small carved panels of ebony and lotos-wood. (The original leaves have been set up in larger frames).

From the mosque of el-Azhar.

**198.** — Folding-doors from the mosque of Sultan Barsbay at el-Khanka. (Fig. 28).



**Fig. 28.**

While all the other doors in the collection have complicated

panel work only on one side with a simple system of construction on the other, both faces of the door of Bars Bey are treated in the same rich fashion. The difference in the ornamentation of the two sides is produced by a different arrangement of the ebony and sandalwood panels.

**200.** — Folding-doors with panels of Sudanese ebony and ivory carved in arabesques. The right leaf has been badly repaired.

**202.** — Front of a wall-cupboard with two pairs of doors : one leaf and the bottom cross-piece are missing. Door-leaves and cross-pieces alike are formed of small panels encrusted with ivory.

Cupboards with similar faces were chiefly used in mosques of the fifteenth century.

**203.** — Folding-doors panelled in Indian teak.

From the mosque of Ezbek el-Yusefi, A. D. 1494.

**204.** — Two leaves of a door. The fields above and below are in mashrabieh of olive-wood with triangular and hexagonal knots : next come narrow panels enclosing a central field composed of small panels in lotos-wood inlaid with mosaic and encrusted with plates of ivory.

## DOORS OF THE TURKISH PERIOD FROM 1517 A.D.

Like all other work of this date the doors of this period are distinguished by simplicity of design in the grouping of the panels. As time went on, in-



Fig. 29.

stead of forming fields by grouping a number of panels together, the panels were imitated by cutting grooves in the boards, according to a system that was much cheaper but much less artistic. A further proof of the impoverishment of the country is furnished by the use of bone instead of ivory.

**205-6.** — Folding-doors in Turkish oak and lotos-wood, from the mosque of Suleimân Pasha, A.D. 1518. (Fig. 29).

This mosque is better known by the name of Saria el-Gabal: it was the first built by the Turks on Egyptian soil. The doors show the changed sense of art which presided over their construction; they are no longer symmetrical on their horizontal axis, and the small panels are composed of squares and rectangles. The bands of metal imitate hinges and, strangest of all, imitation collars cover imitation straps. (Fig. 29).

From the inscription in the upper field it may be seen that the Turkish writing called Sulus had not yet come into use. In the text of the leaf No. 205 is an incomplete verse, meaning, "He has given to God a house, may God reward him".

The inscriptions on the other leaves, including that carved on the bronze of the left leaf, are all taken from the Koran. — A. B.

**208.** — Door in one leaf, with uprights and cross-pieces of pine, and panels of lotos-wood framed in geometrical patterns in poplar (imported from Turkey).

**209.** — Door in one leaf with small panels encrusted with bone.

From Mehalla el-Kubra.



**210.** — A similar door in poplar-wood panelled in Turkish oak.

These doors are thoroughly typical of the doors of the early part of the Turkish period in Egypt.

**211.** — Folding doors formed by the grouping of panels of lotos-wood with pieces of metal laid on.

From the village of ed-Dessuk in the Delta.

**212.** — Folding-doors made of moulded planks furnished with nails having great bronze heads. The back of the door has a system of bolts similar to those on No. 188.

From the mosque of Sheikh Ibrahim ed-Dessuki in the same village.

**213.** — Folding-doors plain except for an inscriptional band at the top, containing two verses, and fixing the date (A. D. 1646) of the building to which the door belonged.

From the mosque of Ibrahim el Birkawi in the same village.

**214.** — Large folding-doors in Turkish oak from an *okala* at Damietta. The arrangement of the panels and the fineness of the sculptures which make up the geometrical designs produce an excellent effect and make this door a remarkable specimen of its kind : but, in addition to the substitution of grooves for panels, a further sign of decadence in the art of wood-carving may be remarked in the arbitrary way in which the arrangement of the

panels is subordinated to the geometrical design.  
(Fig. 30).



Fig. 30.

**215.** — Single door from Rosetta.

**216.** — Single door from Mehalla el-Kubra.

**217.** — Front of a wall-cupboard with niche and a sculptured inscription in badly formed naskhi characters, giving the date A.D. 1721.

انشأ هذا المكان الفقير الحقير المعترف بالذنوب والتقصير الحاج شلبي الطوخي  
غفر الله له ولوالديه في سنة ١١٣٣

*Built this edifice the humble and needy servant who confesses his sins, el Hag Shalabi et-Tikhi ; may God pardon him and his parents : in the year 1133 (A.D. 1721).*

From Mehalla el-Kubra.

## THE SEVENTH HALL.

### DOORS, CARVED PANELS, PIECES OF FURNITURE, CEILINGS.

**1.** — Upper part of a *sebil* doorway formed by a grouping of small panels inlaid with ivory.

From the mosque of Aitumush en-Nagâshi, A. D. 1383.

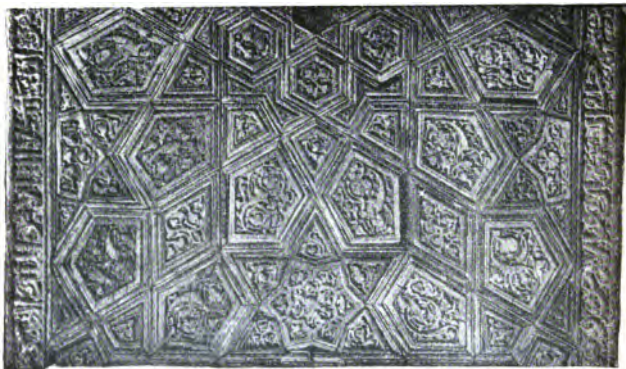
**2.** — Earliest example of panelling.

Found in a tomb at Aïn Sîra, dating from the first centuries of the Hijra.

**3.** — Folding-doors with finely sculptured panels. Fâtimide period. From the mosque of Sayeda Nefisa

**4-5.**— Fragments of a cenotaph in Turkish oak, panelled in boxwood and Indian teak, found in the lately restored mosque of Imâm esh-Shâfaï (Fig.31).

The extraordinary delicacy of the carving deserves close attention : its arrangement in different planes and the character of the letters of the inscription enable us to assign the fragments to the Ayûbide period, to which belong all the splendid examples of wood-carving discovered in the mausoleum of the learned Imam.



.Fig. 31

**6.**— Lower part of a barred window, similar to N° 98 in the Fourth Hall.

**7.**— Window-shutter with panels of lotos-wood carved with geometrical ornaments and adorned with borders of arabesques.

From the convent-mosque of Sultan Beybars in the Gamâlieh,  
A. D. 1310.

**8.** — Door-frame, having an unusual arrangement of panels. There is remarkable skill shown in the carving of quadrupeds and birds enclosed in the arabesques of the border.

From the same building as N° 7.

**9.** — Small shutter with panels of carved wood.

From the mosque of Sayeda Nefisa.

**10.** — Large folding-doors, found in the tomb of Sultan Kalaûn. The panels are of lotos-wood carved in arabesques and filleted with ivory. The stain on the right leaf shows that the door has been painted.

**11.** — Face of a wall-cupboard with niches and small doors. The panels are carved with arabesques and with Cufic or naskhi inscriptions, relating such wishes as "Eternal strength", "Protection to the owner", "Perfect blessing", "Long life".

**12 and 13.** — Faces of two large wall-cupboards with sculptured panels, formed by groupings of turned wood inlaid with bone: in the lower part are doors and niches. The manner in which the great variety of panels is arranged is not without taste. No. 12 bears the following inscription in badly formed modern naskhi characters:

أنشأ هذا المكان المبارك من فريض فضل الله تعالى وعونه وحسن توفيقه  
الحاج مصطفى بن الحاج علي العاقل في غرة شهر محرم سنة ١١٧٦

*This blessed edifice has been constructed thanks to the abundant favour of God, His help, and His benevolence, by el-Hâg Mustafa son of el-Hâg Ali el-Akil, in the month of Moharrem 1176, (A.D. 1762). — A.B.*

The text on No. 13 begins with a verse of the Koran and ends in the following sentence :

وكان تمامه في غرة سنة ١١٧٦

*And it was finished on the 1st of Moharrem, 1176.*

From a house at Mehalla el-Kubra.

#### SHOW-CASE A.

##### *Inlaid Work.*

In addition to a few specimens of the inlaid work of the best period of Arab art, the show-case contains the earliest examples of this method of ornamentation as practised in the country while Coptic art still flourished somewhere about the ninth and tenth centuries A.D. The dexterity shown in the design of animal figures is admirable. On No. 19 the work is more restrained ; the inlay is formed of wood and a dark stucco : the small remaining part of the form of a bird is well designed. No. 20 is certainly older ; it was found in a tomb in the tract of Aïn Sîra, so frequently mentioned. The application of tiny pieces of bone and teak is very similar to the inlaid work to be seen on No. 21 and

on the inlaid articles of furniture exhibited in the hall.

**16-18.** — Fragments of articles of furniture found at Edfu (Upper Egypt): sycamore wood inlaid with bone, mother-of-pearl, and teak.

Presented by the Museum of Egyptian Antiquities 1905.

**19.** — Fragment with boxwood inlay.

Found with the preceding objects and presented by the Museum of Egyptian Antiquities.

**20.** — Board with traces of mosaic.

From Aīn Sira.

**21.** — Top and side of a table (*kursi*).

From the mosque Tatār el-Hegāzieh.

**22-25.** — Panels inlaid with delicate mosaic composed of ivory, green enamel, tin, ebony and boxwood.

**26 and 27.** — Two panels with ivory fields surrounded by a border of fine mosaic.

**28 and 29.** — Small ivory panels inlaid with ebony, logwood (*bakkam*), and ivory.

From the cupboard, No. 1, in the Eighth Hall.

#### SHOW-CASE B.

**30.** — Bone with geometric ornament. From a tomb at Aīn Sira of the early centuries of the Hijra.

**31-34.** — Ivory panels with sculptured arabesques and fillets of ebony.

**35-36.** — Two ivory tablets bearing inscriptions and sculptured ornaments. The text of the inscription is divided between the two tablets :

المَلِكُ النَّاصِرُ نَاصِرِ الدُّنْيَا وَالِدِينِ

*El-Malek en-Nâser, Nâser ed-Dunia wa ed-Din: the victorious king, protector of the world and the religion.*

These are the titles of Sultan Mohammed son of Kalaûn.

**37.** — Ivory tablet with incomplete inscription.

**38-39.** — Large ivory tablets with sculptured inscription bearing the concluding words of a deed of gift in favour of a college.

“ . . . . . is constituted a wakf in favour of this school. Whoever alienates any part of the property thus bequeathed will have God for his adversary at the last day.” — A.B.

From the school and mosque of Sultan Shaabân, A. D. 1368.

**40.** — Large ivory tablet bearing an inscription carved in well-formed naskhi letters :

*Our lord the Sultan the most noble king Kaïtbay.  
May his victory be exalted.*

From the tomb-mosque of Kaïtbay.



**41 and 42.** — Panels inlaid with ivory.

**43 to 55.** — Polygonal panels in various shapes adorned with carved arabesques and ivory fillets.

**46 and 47.** — Panels of Sudan ebony.

**55.** — Panel of Indian teak inlaid with sandal wood.

**56-61.** — Panels incrustated with fields of smooth ivory.

**62-74.** — Polygonal panels of wood incrustated with fields of carved ivory.

**75-77.** — Wooden panels incrustated with ivory.

#### SHOW-CASE C.

**75-105.** — Ebony panels sculptured with beautiful arabesques and filleted with wood or ivory.

At a time when interest in Arab art was confined to a small number of amateurs, all these panels were torn from the doors or articles of furniture to which they belonged, and were exported to Europe. They have now been brought back to Egypt and have been acquired by the Museum.

It has been possible to identify the original setting of only six of these panels; they bear the numbers 78 to 83. They come from the pulpit (*minbar*) of the mosque of Ibn Tulûn, placed there by Sultan Lajin who restored the mosque in 1296,

but existing now only as a framework. These six panels were presented to the Museum in 1905 by Mr. Godfrey Brauer of Florence.

The large panel is of teak inlaid with ebony and boxwood.

#### SHOW-CASE D.

**106-118.** — Wooden panels carved with arabesques.

**119-120.** — Wooden pails (?).

**124.** — Handle of a spoon with figure of a bird, in wood,

**125.** — Shoulder-blade bearing in cursive writing the form of a deed of gift, as follows :

بسم الله الرحمن الرحيم هذا كتاب كتبه فلان بن فلان لامرأته فلانة  
بنت فلان في صحة من عقله وجواز من أمره انى . . . . عليك . . . .  
الى جميع ما املك من . . . . ذلك قبلت جميع ما املك من . . . .  
عليك صدقة لوجه الله تعالى (لا أريد به) جزاء ولا شكورا الامر الله وحده  
لا تريبك له شهد على . . . .

*\*In the name of God the merciful, the compassionate.  
This is a deed drawn up by . . . . son of . . . .  
in favour of his wife . . . daughter of . . . . ,  
while he was in possession of his full reason and  
fulfilled the conditions necessary for making it. ....  
all that I possess actually in . . . . is a gift to*

*you, made to please God and not to be praised or rewarded for it. Power is to God alone.*

The names of the witnesses follow.

Although this object bears no date whatever it has great paleographic value in support of the testimony of Eastern writers, who say that the ancient Arabs wrote upon bones as well as upon leaves and palm branches. On such materials was written, it is said, the Koran, of which the different parts were collected by Omar and Osmán. — A.B.

**127.** — Horn.

**132.** — Wooden platter bearing ornaments lightly carved.

**133.** — Wooden phial for kohl or powdered antimony, with which the Egyptians darken their eyes.

**134 and 135.** — Mirrors.

**136 to 141.** — Combs of boxwood.

**136.** — Comb bearing the following inscription Mamluke naskhi :

مما عمل برسم الجنب العالی نجم الدين أيوب بن البابا

*Of what was made for . . . . . Excellency Nig'm ed-Din Ayüb, son of el-Bâbü.*

**138.** — Comb bearing the following text from the Koran :

رب اشرح لی صدري ويسر لی امری

*O God, divert my heart and facilitate my task.*

After prayer, when combing the beard, all good Moslems recite this verse, that they may be merry during the day and that their daily task may be made easy.—A. B.

**142 to 145. — Wooden locks (*dabba*).**

142. — Large lock with ornaments and inlay of bone and teak.

**146 to 149. — Hexagonal tables (*kursi*)** of wood covered with a fine mosaic in ivory and tin, in ebony and other woods. The objects themselves are of deal, so encrusted that all exposed surfaces however large are veneered with hard wood.

These tables were among the most important articles in the limited household furniture of the ancient Arabs: as in our time, they usually served to support the tray of food at meals. Several of the tables in this collection come from mosques, as do also Nos. 105 and 106 in the hall of bronze articles. In the mosques they most probably were used as stands for candlesticks, which are usually placed beside the prayer-niche during religious services at night. In the hall of the tomb of Sayedna el-Hussein two marble *kursi* are in use to-day.

146. — Small table. The opening on one side is surmounted by a pointed arch, with keys of ebony and ivory.

The corners of the arch have been disfigured by the clumsy insertion of medallions showing a lozenge as an armorial bearing.

147. — Table with designs similar on alternate sides. There is considerable resemblance between the designs of this table and of the preceding.

From the mosque el-Ghuri.



Kursi of Sultan Shaban.



**148.** — High table having a succession of small arches at the top and bottom of the sides. At the base is a railing made of ebony and ivory; the feet are incrustated with these materials also. This table is furnished with a door.

From the mosque of Sultan Shaaban.

**149.** — Small table with designs alternating on each of the six sides.

**150.** — Small table. The panels of the six sides are either sculptured or made of turned wood. The cornice consists of the three beds of stalactites.

The object has been repaired.

**151.** — Table with ebony panels adorned with sculptured arabesques; the panels are bordered by fillets of ivory. The object has been repaired.

From the mosque of el-Azhar.

**152.** — Table in the form of a star, the sides being panelled in turned wood, with painted ornaments.

From the tomb of Sultan el-Ghuri, 16th century.

**153.** — Table : modern.

From the Khedivial Library.

**154.** — Table in the form of an eight-pointed star : modern.

From the mosque of Sayed el-Badawi, Tanta.

**155.** — Feet of an angarib (a kind of bed used

in Nubia and the Sudan), in teak, inlaid with ivory forming stars and floral designs : Indian work.

From the house of Gamál ed-Dín, Cairo.

**156.** — Koran-coffer of wood, covered without and also within the lid with fine mosaic ; the hinges are of bronze inlaid with silver and gold : the work is extremely interesting and remarkable. The box is divided into three compartments each subdivided by ten slots, forming places for the thirty parts of the Koran. (Fig. 32).



Fig. 32.

This box came from the mosque of Sultan Shuabán, from



whence came also table N° 148. The designs are similar, especially the series of small arches.

**157.** — Wooden coffer with painted ornaments, from the mosque of Sayedna el-Hussein, Cairo.

This box formerly held the relics of the Prophet which are preserved in that mosque.

**158.** — Wooden coffer finely painted and richly gilt. The inscriptions in Mamluke naskhi on the bands relate that "this venerated coffer was made for the noble and revered Koran by order of the sultan the sovereign the most noble king Abu el-Nasr Kansûh el-Ghuri" (<sup>1</sup>). This box belongs to the end of the fifteenth or the beginning of the sixteenth century.

**159 and 160.** — Coffers for offerings. N° 159 is of walnut wood inlaid with ivory and fine mosaic.

**161 to 164.** — Cabinets.

**162 and 163.** — Two cabinets with drawers, made of teak and inlaid with ivory. The floral designs on the second cabinet are worthy of remark.

Indian work of about two hundred years ago.

**164.** — Coffer incrustated with bone, ebony and tin. The inlaid work is similar in style to that of the "Certosini" furniture in Italy. On the lid are boards for chess and backgammon.

Most probably Egyptian work of about sixty years ago.

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(<sup>1</sup>) See for this inscription the Corpus, N° 504.

**165 to 168. — Koran-stands.**

165 and 166. — Stands cut from a single piece of wood.

From the mosque of el-Muaiad.

167. — Koran-stand of wood veneered in mother-of-pearl.

Most probably from Syria, where mother-of-pearl is much used.

168. — Koran-stand in turned wood.

From the mosque of el-Muaiad.

169. — Stalactite corner from a ceiling frieze, made of pieces of wood.

**170 to 173.**—Wooden consoles with stalactites.

These consoles served to frame large openings in houses ; they are also found in mosques, where they outline the front of the *liwan*.

170. — Painted console with a series of arches at the base.

From a house belonging to the *wakf* of Sitti Zuleika, in el-Medâk street.

171 and 172.—Consoles with applied decorations.

**173.** — Consoles with connecting beam.

Work of about a hundred years ago. From a house in Cairo.

**174 to 180.** — Ceilings.

174. — Ceiling of a doorway. The ceiling is constructed of planks joined together and covered with gilt ornaments in stucco.

175. — Central panel of a ceiling, carved and painted.

From a building erected by Kaïtbay, at the end of the fifteenth century.

The central polylobe contains the following inscription :

In the second line :

*Might and power to our lord the Sultan, the most noble king.*

In the first line :

*Abu el-Nasr Kaïtbay ;*

In the third line.

*May his victory be exalted.*

176. — Ceiling with beams and compartments richly painted and gilded.

From the *sebil* of Suleimân Sâri.

176 a. — Small complete ceiling from the vestibule of a house at Cairo. The beams are rounded, the compartments covered with stucco decorations painted and gilded ; the frieze bears painted ornaments and inscriptions expressing a prayer to the Prophet.

177 and 178. — Small ceilings of doorways, formed of planks joined together and painted.

From the *sebil* of the *wakf* Shalabi Azab, Cairo.

179. — Ceiling with charging of rods, about a century old.

From the same building as the consoles No. 172.

180. — Ceiling with both applied and sunken ornaments, painted in red and blue.

From the same building as the consoles No. 173.

181. — Lantern in sheet brass in the form of a truncated octagonal pyramid, intricately engraved. It bore a hundred lamps on the three galleries, the arms, and the lower tray. The inscription states that the lamp was constituted a *wakf* or bequeathed by a mamluke of Sultan ez-Zâher.

From the mosque of el-Azhar.

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## THE EIGHTH HALL.

(IN THE CENTRE OF THE BUILDING).

### WOODWORK.

Doors and wall-cupboards of the Turkish period ; mashrabieh, etc.

1 — Cupboard. Two oblong fields, one above and one below, composed of a grouping of small panels, and a pair of folding-doors of similar design, make up the front face : the panels are in ivory and ebony, inlaid or carved. It may be remarked that the plane of the panels projects beyond that of their setting. The sides and back

of the object contain smaller and simpler panels, apparently not all made at one time.

From the mosque of el-Azhar.

2. — Secret door in the form of a cupboard. In the middle is a small door with panels inlaid with ivory ; and round this door are compartments and openings designed to receive odds and ends.

3. — *Pulpits* (minbar).

Stairs of a pulpit, with balustrade. The string-board and the rise of each step are adorned with sculptured arabesques ; and arabesques also decorate the cubical knots of the lattice of the balustrade.

From the mosque of Kussûn es-Sâki.

4. — Pulpit, of rich workmanship. The surfaces are composed of panels arranged in geometric patterns and inlaid with finely carved ivory. The balustrades are in turned wood. This article has suffered much damage and shows signs of clumsy repairs.

From the mosque founded by princess Tatar el-Hegâzieh in the fourteenth century.

5. — Parts of a pulpit ; sides and balustrade with panels of turned wood or sculptured boards. Turkish period.

From the mosque el-Kasimieh at Damietta.

6. — Base of the bulb of the pulpit of the mosque of Kusûn es-Sâki, fourteenth century.

**7.** — Settle in panels of turned wood. The lower sides were originally formed of boards cut into arches.

**8.** — Settle similar to the preceding. Half the rail is extended backward to make room for an X-shaped Koran-stand similar to N<sup>os</sup> 165-168 in the Seventh Hall.

**Shown against the partitions.**

**9-14.** — Small doors having their surfaces formed of little panels. From wall-cupboards in houses.

**15-16.** — Doors in single leaf. These doors and all others exhibited in this Hall date from the lowest period of Arab art in Egypt.

**18.** — Front of a wall-cupboard from a dwelling house at Mehallet el-Koubra (Delta). Around the folding-doors are small arches placed in front of niches designed to contain vases, flagons, or ornamental trifles. Above the door is the following inscription in ill-formed letters :

جدد هذا المكان الحاج محمد والحاج احمد ولدا الحاج بدوى القطان تابع  
السيد سنة ١١٦٧

*This building was restored by el-Hâg Mohammed and el-Hâg Ahmed, both sons of el-Hâg Badaui el-Kattân, a follower of Sayed, in the year 1167. (A. D. 1753-4).*

\* The Sayed mentioned here can be no other than Sayed el-Bedawi, the famous saint of Tanta. — A.B.

**19.** — Front of a large wall-cupboard resembling Nos. 12 and 13 in the Seventh Hall and coming from the same building.

\* Three verses inscribed in ill-shaped running hand fail to scan properly ; they give the name of the builder and the date of the construction of a verandah or loggia, *mak'ad*. The second verse ascribes the construction to Mustafa el-Akil, proprietor of the house from whence came the two other cupboard-fronts. There is however a difference of eight years between the date given by the two cupboards and that given by the last hemistich of N° 19; the difference probably arises from an error made by the poet in calculating his chronogram.—A. B.

**21.** — Front of a wall-cupboard containing five doors showing three different designs ; all are surmounted by a row of small arches.

**24.** — Front of wall-cupboard resembling No. 18, with a few inlayings in bone. The inscription is Koranic : the date is 1183 (A. D. 1769).

From Mehalla el-Kubra.

**26.** — Secret door in the form of a cupboard.

**29.** — Large door in single leaf. A handsome design is formed by the arrangement of superposed rods.

**30.** — Door in single leaf : in the centre a twelve-leaved rose ; a quarter of a rose in each corner.

**36.** — Door in single leaf. The arrangement of the panels shows complete decadence of art, as for instance in the manner in which the geometrical design of the central panel is terminated. The ornamentation comprises rods and sculptured rosettes, with cypress trees in the side panels.

From the same building as the consoles No. 173 and the ceiling No. 180 in the Seventh Hall.

**Woodwork in Mashrabieh.** (Plate IV).

**37 to 58.** — A collection of twenty-two pieces of mashrabieh in various designs. Words or figures are formed in the pattern by the way in which the meshes are filled up; thus there may be read in Nos. 41 and 45 the word الله Allah; in No. 42 يا الله Ya Allah, Ya Mohammed. In Nos. 44 and 47 there are vases; in No. 53 is a quadruped chained to a palm-tree; and so on.

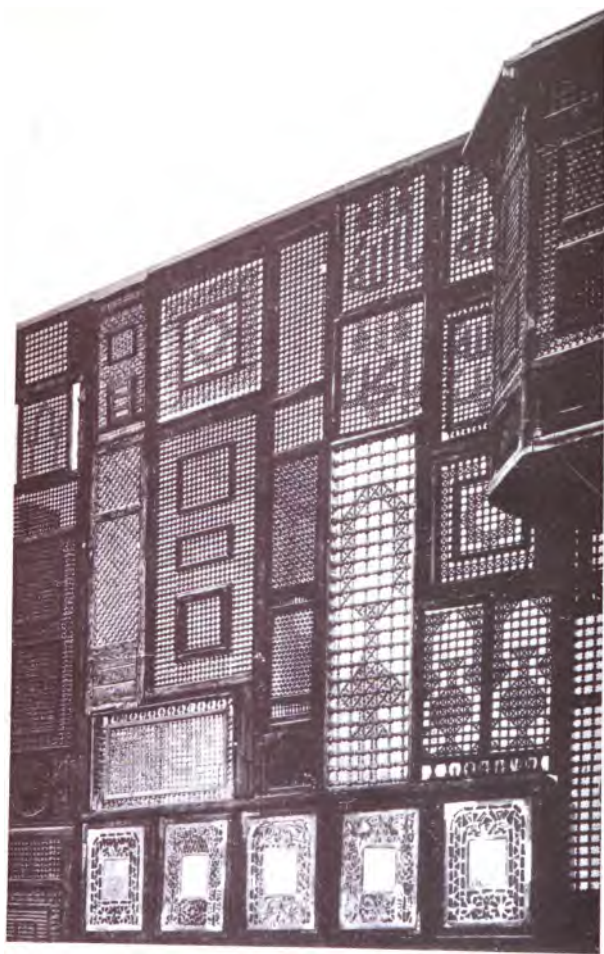
In the manufacture of mashrabieh the wood employed by preference is beech; next in frequency come Turkish pine and oak.

**54.** — Front of a balcony, containing five windows in plaster and coloured glass.

**59.** — Side of balcony in turned wood. The support is decorated with rods laid upon it to form a pattern.

**60 to 64.** — Niches (khokha) from mashrabieh balconies.





Mushrabieh Panels.



These niches are inserted in the mushrabieh blinds of balconies to hold earthenware vessels (kulla) containing drinking water, which is cooled by evaporation. At the bottom of the niches may be seen circular openings where the kullas are placed.

**67 to 69.**— Front and sides of a balcony (forming the partition at the end of the hall). The front is intersected by numerous panels ; the lower part is adorned with rosettes and polygonal panels formed of pieces laid on.

**70 to 74.** — Front and sides of a balcony (forming the partition at the side of the hall).

**75.** — Niche similar to Nos. 60 and 64.

**81.** — Window-grating of turned wood, with knots and frames carved in arabesques.

From the mosque of Aslam el-Bahāi, A.D. 1345.

**83.** — Parts of a balustrade with carved knots.

**84-90.** — Window-gratings in turned wood.

**91.** — Grating made up of pieces forming geometric designs. The base is composed of small panels inlaid with ivory.

**92.** — Lintel of the door of a shop in the *okāla* of Kaïtbay in the Gamalieh quarter.

The upper part is occupied by four panels, nearly

square, inscribed with the name of the founder of the edifice.

عز مولانا السلطان الملك الاشرف أبو النصر قايتباي خلد الله ملكه

*Power and might to our lord the sultan, the most noble king Abu en-Nasr Kaïtbay : may God perpetuate his kingdom.*

**93 and 94.** — Balustrades of verandahs (*mak'ad*) of houses. No. 94 is from Mehallet el-Kubra.

**95.** — Balustrade formed of railings having the heads and bases adorned with carved arabesques.

**96.** — Ceiling decorated with geometric designs formed of rods laid on in double lines and nailed : in the fields are stucco ornaments. The colouring is fairly preserved.

**97.** — Pavement, in marble of various kinds, surrounding the basin of a fountain. The pavement exhibited is probably three hundred years old : the fountain itself is modern. Similar pavements usually occupied the middle of the hall (*kaa*) in Arab houses.

From a house in Cairo belonging to the el-Hilalieh family ; given by the family to the Museum in 1901.

## NINTH AND TENTH HALLS.

### METAL-WORK.

Of the many influences that affected the development of Arab art, there can be no doubt that the Persian civilisation was one of the most important. The Persians inherited their civilisation from Assyria; and their art was at its culmination during the fourth century of the Christian era, under the rule of the Sassanides, A.D. 226 to 642. A period of decadence followed the splendours of this glorious epoch; Persia was absorbed into the Arab empire, and Persian civilisation was modified by the introduction of a strong Arab element.

There are many indications that Persian taste influenced the art of all Eastern countries; but in no department of art was it felt more strongly than in metal-work. In Persian art the application of animal forms to ornamentation was a fixed principle, which continued to prevail even after the old religion had been replaced by the new. It is therefore not surprising that the use of designs introducing animal forms entered surrounding countries along with the craft of working in metals wherever this industry became established in favour; and this fashion persisted right up to the end of the thirteenth century. But the Arabs of Egypt were too far removed from the source of this artistic current to submit to its immediate influence, and

they adapted its principles to their own genius by devising designs of an abstract character <sup>(1)</sup>.

Before we turn to the metal-work whose development can be followed by the help of existing specimens, it will not be without interest to consider what is known about the earlier craft of which unfortunately no example remains. The old Eastern historians, who delighted in describing the marvels they encountered, are profuse in their praises of the metal-work of their time. The famous traveller Nasiri Khosrow <sup>(2)</sup> who visited most of the Mohammedan countries between 1035 and 1042, is never weary of enumerating the artistic works he saw: the gold and silver candlesticks of the town of Sour (Tyre), or the doors of the Holy Place, *Haram*, at Jerusalem covered with arabesques. He says of the mosque of el-Aksa in Jerusalem, "Among its doors is to be remarked one in copper, so rich and beautiful as to confound the imagination. The copper shines so brightly

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(1) This is not to say that Egypt is destitute of ornaments bearing figures of animals, for some are to be found even in works of comparatively recent date. Thus the mosque of the Emir Kidjmās has dragons' heads on the knockers of the great door; and the front of the place for storing water *maziara* in the mosque of Abu Bakr Mazhar contains a large number of panels bearing birds carved in ivory.

(2) Sefer Nameh. *Relation du voyage de Nassiri Khosrau en Syrie, en Palestine, en Egypte, en Arabie, et en Perse* translated, annotated, and published by Charles Schefer, Paris, 1831. p. 129.

that it might be taken for gold ; it is covered with inlaid threads of silver, and on it may be read the name of the Caliph el-Mamûn. It is said that this door was sent from Bagdad by that prince" <sup>(1)</sup>. This would indicate that the door dates at the latest from the first half of the ninth century.

The same traveller mentions the metal-work he saw in Egypt also. When a friend obtained for him admission into the palace of the Fâtimides at Cairo, he was filled with admiration at the sight of the throne of the young Sultan el-Mustansir ; it was made of fine gold and silver and completely covered with beautiful inscriptions and hunting scenes artistically chased.

A still more vivid idea of the metal industry of this period is given by el-Makrizi in his History, when, describing the pillage of the Fâtimide treasury by the soldiery of the Caliph el Mustansir, he inserts an inventory derived from contemporary records. The rebel Turkoman mercenaries looted from their sovereign a multitude of treasures which they shared among themselves, esteeming them of

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(1) *Sefer Nameh* p. 81. Mukadeasi makes special mention of this door, which he calls the great door of copper. It was placed opposite to the *mihrâb*, and its leaves could be opened only by a man having long and vigorous arms. The plates of copper which covered it were gilded. The inscription placed by order of the Caliph el-Maniûn in 831 on some of the doors has been published by de Vogüé in "*Le temple de Jérusalem*", p.86, and by van Berchem in "*Mémoires de l'Institut égyptien*," tome II.

little value. The list of treasures reads like the recital of a fairy tale imagined by an Oriental storyteller. Besides bushels of emeralds, rubies, pearls, cornelians, and other precious stones, the inspector of the treasure mentions in his report four hundred large cages of gold, six thousand golden vases for flowers, silver bowls weighing three hundredweight each, etc. Among fancy articles of metal were numerous cocks, peacocks, and gazelles of natural size in gold encrusted with pearls and rubies, and a golden palm in a coffer of gold. Finally, Ibn Abd el Aziz, the inspector of the treasure, declares in his report that more than a hundred thousand precious articles and two hundred thousand pieces of armour were allotted to one another by the looters in his presence <sup>(1)</sup>.

Such is the statement current in the year A.D. 1100. It would take too long to enumerate the many precious objects which existed in the treasury of the Fâtimide princes, and which give an idea of the degree of perfection attained at this period in the art of metal-working. As to the origin of the valuable articles which made up the treasure, many pieces were no doubt of earlier date and mostly imported; but it may be supposed that the greater part were of local manufacture, considering that the princes of Egypt expended enormous sums to enrich their collections and gratify their love of pomp and display.

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(1) *Egypte* by J. J. Marcel, Paris.



Nothing of all these marvels has come down to us, so that we can judge of them only from the glowing descriptions of eye-witnesses. There are, however, in existence a few objects supposed to date from this period, and among them is the bronze griffon to be seen in the Campo Santo at Pisa. Its origin and the occasion when it was brought to Italy are alike unknown; but the figures of birds with which it is decorated and the character of the Cufic letters in which the inscription on it is written enable us to ascribe its production to Fâtimide times. It is unfortunate that the words of the inscription contain only wishes, which afford no clue to the date of the object; but in its decoration by means of figures drawn from the animal kingdom it resembles the artistic wood work of the Fâtimide period as shown in the Sixth Hall. Persian works of art are characterised by similar ornamentation, creating a resemblance which is not surprising when we remember the close relations that subsisted between Fâtimides and Persians, Shi-ites both.

Not only in Egypt, Syria, and Mesopotamia were there towns justly renowned for working in metal and celebrated for the works of art created in them, but it appears that even in Yemen in Arabia existed famous workshops. Thus we read in the work of Ibn Iyâs that the kings of this country had given to the Ayûbide sultan el-Kâmel a curious present consisting of a candlestick of copper, out of which at the hour of dawn came a figure that

uttered the sentence "May God make thy morning happy"; while at other times during the day the figure whistled. This candlestick was the production of craftsmen known as *mukatieh*, who occupied themselves in devising means of accurately indicating the hours of prayer; it still existed in the time of Sultan Mohammed en-Nâser.

Several centuries passed in those remote times of which our knowledge in regard to metal-work is derived from the descriptions of eye-witnesses, before the earliest period which has left us visible testimony in the form of works of art in metal. Twelfth century metal-work is the earliest that can be studied directly from its products; and thenceforth the industry can be followed in almost every phase of its development up to the beginning of the sixteenth century, when in common with other branches of Arab art it declines and speedily disappears.

The earliest of existing objects in metal-work are closely connected with Mesopotamia, which seems to have been the latest country to spread the knowledge of the craft of metal-working through other Eastern lands (<sup>1</sup>). On most of the products of this country which are signed by the artist may be read the name of the town of Mosul. Belonging to this group is No. 9, in the Ninth Hall, a splendid candlestick inlaid with gold and silver; it is signed

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(<sup>1</sup>) *The Art of the Saracens in Egypt*, by Stanley Lane-Poole, (metal work).

by a craftsman of Mosul. This candlestick bears the date A. D. 1269.

All the products of this school are primarily distinguished by representations of human and animal forms. Human figures, hunting scenes, animals pursuing each other, either outlined with the graving tool or more frequently inlaid on copper, are the favourite designs of artisans of this country.

In contemporary objects of Egyptian manufacture the same metal is employed ; but whether the craftsman was a native or a foreigner, when he worked for an Egyptian patron he devised ornaments with designs adapted from those of other art products of Egypt. Indeed, a single glance suffices to recognise on metal work the style of floral decoration and the system of polygonal designs or of inscriptions as they are to be observed on the great monuments of the country. We are able once again to refer to an object in the Museum in support of this theory. No. 105 of the Ninth Hall is a table, *kursi*, which bears on its six feet a short but very valuable inscription stating that the table was made in A. H. 728 (A. D. 1327) "in the time of the King en-Nâser" by a craftsman of Bagdad <sup>(1)</sup>. It is very probable that it was made expressly for this sovereign ; for the long inscription with which it is adorned comprises the many titles of this

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(1) Corpus, No. 466.

sultan, and, further, the table was found in the mosque of Kalaûn, father of en-Nâser. Besides inscriptions, the chief decorative designs on the table are arabesques; and on the top of the table and in a few medallions on the sides are figures of birds, considered by some to be an allusion to the name Kalaûn <sup>(1)</sup>, but these have certainly much less importance than the scenes decorating the candlestick just mentioned.

Copper was the metal most commonly used for these works of art. El-Makrîzi shows us how greatly in favour were these utensils in inlaid copper. In the chapter in which he describes the bazaars of Cairo he makes special mention of the

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<sup>(1)</sup> Kalaun signifies "duck" in old Turkish (Stanley Lane-Poole, *op. cit.*). The presence of figures of ducks on the table in the Museum is certainly not an exceptional circumstance; there are many objects decorated in this manner. Prisse d'Avennes in the third volume of his *Art Arabe* gives several on plates CLXVI and CLXVIII. (The torch as an armorial bearing does not belong to the fourteenth century). These objects are attributed to the son of Kalaûn. An inkstand that belonged to Sultan Shaabân, his grandson, is also decorated with birds as the principal design, (Prisse d'Avennes, plate CLXX.) Van Berchem observes that while many objects bearing the representation of a duck are attributable to the descendants of Kalaûn, not one is known which belonged to the man himself. In fact the greater number of the copper objects of the fourteenth century are adorned with these conventional ducks, so that van Berchem rightly concludes that these figures are simply a decorative design and not an armorial bearing. (*Note d'archéologie arabe*, 3<sup>e</sup> Article, *Journal asiatique*, 1904).

bazaar of the inlayers, سوق الكفتين and tells what great use was made of inlaid copper <sup>(1)</sup>. In every wedding outfit, copper articles of furniture held an important place ; the bride desired to have at least a settle, *dikka*, made of copper, a metal which was used for numerous objects of domestic use as well as for works of art and fancy. Ornamental articles were always lavishly decorated, and the greater number of them were inlaid with silver and gold. El-Makrizi makes mention of the metal articles received at her marriage by Sitt el-Amaïm (the Lady of the Turbans), daughter of a merchant, and relates that he was told by an eye-witness of the fact that this young lady sent to her betrothed 100,000 silver dirhems (francs) to be used simply for *repairing* damage that the *dikka* had sustained. El-Makrizi closes his chapter by saying that in his time inlaid copper vessels were only sought for in order to extract the silver they contained; and adds that the copper bazaar of that day contained only a small number of workers in inlay.

The high value set upon these articles of brass and copper ware by their owners may be inferred from the fact that on examining the objects that have survived to our time we often find them engraved with the names of divers successive proprietors.

The objects spoken of in this chapter were all

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(1) El-Makrizi, Vol. II, p. 105.

made of copper and its alloys. Large cauldrons, coffers, tables, cups, censers, lanterns and lamps were so made, and either richly inlaid or engraved. Doors also were decorated with bronze; so that copper and its alloys were employed both for objects of daily use and for ornamental works of art. The different alloys utilised resemble one another so closely that they can be distinguished only by chemical analysis.

Of the copper objects found in Egypt, products indisputably local are many doors ornamented in most diverse fashions with studs, bosses, rosettes, and plating; window-gratings; lanterns, and a few articles of furniture; what objects of this nature have been collected from religious edifices have been deposited in the Museum. The most ancient of all are the folding doors from the mosque of Sâleh Tâlaï in Cairo, exhibit No. 1, in the Ninth Hall; their decoration comprises a system of polygonal fields arranged to form stars, the castings being laid upon a thin plating of brass. But while in these doors the castings are plain, others engraved with beautiful designs may be seen on the doors brought from the mosque founded in 1359 by Princess Tatar el-Hegâzieh, grand-daughter of Sultan Kalaûn, No. 5, in the Ninth Hall. The following century has left us the finest work of inlay in gold and silver, in the matchless doors of the tomb of Sultan Hassan, A.D. 1356. The folding doors of the mosque of Sultan Barkûk, in the town,

with foliage in bronze delicately inlaid with silver, and those of the tomb-mosque of el-Ghûri, belonging respectively to the beginning and end of the period of Circassian Mamluke sultans, show that the craft of metal-working was practised throughout this time with the same skill as in preceding periods.

The lamps and lanterns of the collection present a variety of forms. All of them were made in a period covered by the thirteenth and fourteenth centuries. They are made in stages arranged to receive tiers of glass vessels containing oil. Originally a tray hung below, as may be seen in the Ninth Hall in No. 123, which is in *repoussé* work and engraved with ornaments. Other smaller lamps are covered by domes pierced so patiently as to give the effect of lace.

The gratings were also finely worked, especially those placed in front of the windows of sebils. On the knots are often engraved either the names of God, or the titles and arms of the founder of the edifice, following a fashion greatly in favour during the fifteenth century. No. 107 of the Ninth Hall has knots inlaid with gold and silver.

But the craftsman's rarest skill in taste and execution is displayed in the tables or *kursis*, mention of one of which has already been made; and similar perfection is shown in the small Koran-case, No. 15 of the Ninth Hall. On this latter object may still be seen points of gold attesting the high value of the work, proved in addition by the fine

conception of the designs, among which the most striking is a delightful border of Cufic writing.

The beauty of these inlaid and engraved metal objects long caused them to be in great request in Europe; and a large number of the art works in metal exhibited in various museums prove that the development of the metal-workers' craft in Europe was much indebted to the influence of the East. This influence was plainly felt in Italy, where Oriental craftsmen worked in the towns of Genoa, Pisa, Florence, and Venice, at the time when those ancient republics flourished. There exist numerous productions in Moslem style, either pure or slightly altered to suit the taste of the market. In course of time the workmen of Italy acquired the art of applying certain metals on others; and the names of the different modes of inlaying, *alla ajemina* and *alla damaschina* passed into their language. These denominations refer to different methods practised in the craft. *Alla damaschina* means fixing a thread of gold or silver in a groove made in the metal groundwork; the thread was often made to spring in strong relief from the background, dividing the surface into compartments and producing a beautiful effect. This method is still employed by the craftsmen of Damascus, from which city the term *alla damaschina* is derived. In the other method, a spur-wheel having the edge of a file was run rapidly over the metal; and the thread of gold or silver was fixed by the blows of



a hammer upon the line thus traced. This was the usual manner of working in Persia; and as Persian signifies Agemi in Arabic, the term *alla ajemina* is explained.

After the beginning of the sixteenth century, the use of bronze becomes restricted. It is henceforth rarely seen on the doors of mosques or public buildings; at most a few plates or rosettes were made of it <sup>(1)</sup>. The gratings also, which had hitherto been made of many parts fitted together with great care, were now cast in one piece. About the second half of the eighteenth century occur designs which indicate Western influence..

In addition to bronze, works were also carried out in iron and steel. Nasiri Khosrow says that the doors of the Haram of Jerusalem were partly plated with iron; and speaking of the doors of Mahdieh <sup>(2)</sup>, he affirms that they were of massive

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(1) Prisse d'Avennes, Vol. I, pl. CVI mentions the door of the mosque of el-Khânka, and assigns it to the eighteenth century: the door is covered with bronze work of good style. But it has been impossible for us to find a mosque of this name, or to ascertain whether the preceding assertion is not erroneous; for the door does not appear to be of so recent a date.

(2) Mahdieh, in Tunis, was founded in A.H. 303 (A.D.915) by Ahmed ibn Ismail el-Mahdi, who claimed descent from Hussein, son of Ali. This town was built on a tongue of land projecting into the sea. It was surrounded by a very high wall, so thick that two horsemen could ride on it abreast. The doors were of massive iron, and two of them had four leaves each, one leaf weighing 100 cantars. These doors gave access to a vaulted

iron and that each leaf was thirty cubits high and weighed ten tons. In another passage he praises the iron-work of Tinnis, a town in the Delta, celebrated for fine tissues.

These quotations, with others that might easily be made, establish sufficiently that Oriental artisans also worked in iron, though the industry was of little importance relatively to that of working in copper. The oldest objects in wrought iron that have been discovered in Egypt are the gratings of some of the mosques; these gratings were made on the anvil, and consist of vertical bars passing through loops in horizontal bars, in a style of rather primitive workmanship. It is surprising that el-Makrizi, describing the mosque of Mohammed en-Nâser at the Citadel, thought it worth while to speak of its iron gratings, which still exist and are exactly of the quality described. In the same passage he mentions that the *maksûra*, or railed-in

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passage which could shelter five hundred horsemen. The fortifications were finished in A.H. 306, and Ahmed el-Mahdi took up his residence there in the month of Shawal, 308, (March, A.D. 921).

According to Abu Obeid Allah el-Bakri, each of the gates of Mahdiah weighed 1000 cwt. and was 30 cubits high; every nail weighed 6 lbs; and represented on the gates were various animals. The harbour, excavated in the rock, was large enough to contain thirty ships. Yaqout, *Moudjem* Vol. 6, pp. 693-696. *Description de l'Afrique Septentrionale*, by el-Bakry, translated by Mac Guckin de Slane, Paris, 1859: pp. 73-75. Sefer Nameh, p. 126.

portion of the mosque, was surrounded by an iron grating; it is possible that this one was more artistically wrought.

An ingenious system of decoration by means of large nail-heads may be seen on one of the doors in the collections; the nail-heads are wrought in different polygonal shapes, and arranged on the door to form rosettes and borders. This system of strengthening doors with huge nails seems to have been very common in the country. It long continued in existence; and we may see even now, at the entrance of certain quarters or *hâras*, great doors of this kind partly buried in the ground, having been constructed of old to protect the dwellings of the people from the violence of the turbulent Mamlukes.

There remain to be mentioned armour and weapons of steel. It is unfortunate that the Museum possesses none at all. Historians have preserved the memory of a prosperous "arms bazaar" which existed about the thirteenth century "between the two castles", on the site at present occupied by the Nahhasin Street and the buildings of Sultan Kalaûn; but all trace of it has vanished. The "arms bazaar," *Suk es-selâh* of our days, situated near the Sultan Hassan mosque, has inherited nothing of its predecessor's fame; no longer are there any masterpieces to be found in it, and what is offered for sale hardly deserves the curiosity of visitors.





View of the ninth Hall : metal work.



## THE NINTH HALL.

### METALS.

(Plate V. shows a view of this hall with the principal exhibits indicated by their numbers).

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### DOORS, CANDLESTICKS, LANTERNS, VASES, AND ARTICLES OF FURNITURE.

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#### Objects exhibited against the walls.

**1 to 8.** — Doors. The front face is usually completely covered with sheet brass on which are laid brass castings to form decorative designs. The rear face shows the wood, bearing carved panels that frequently rival the metal ornaments in beauty.

**1.** — Large folding doors. Height 4 m. 37, about fourteen feet.

The front face is overlaid with sheet brass, charged with plates in open-work arranged to form series of eight-pointed stars. The rear face is divided into large panels, each surrounded by a border of nails with huge heads shaped alternately as lozenges and disks. These panels are cut by smooth partitions into fields of varied form, carved with beautiful arabesques in Fâtimide style, as we see by the leaves curving back to their points of attachment. Plate V. No. 1.

From the mosque of Sâleh Talâi (1) Cairo.

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<sup>1</sup> (1) This mosque was built by Sâleh Talâi ibn Rezik in

2. — Folding doors with ornamental plates closely resembling those of No. 1. The rear face retains some of its large panels with superb arabesques; the upper part of the door has been cut off. Plate VI.

From the tomb of Imâm esh-Shâfai, A. D. 1211.

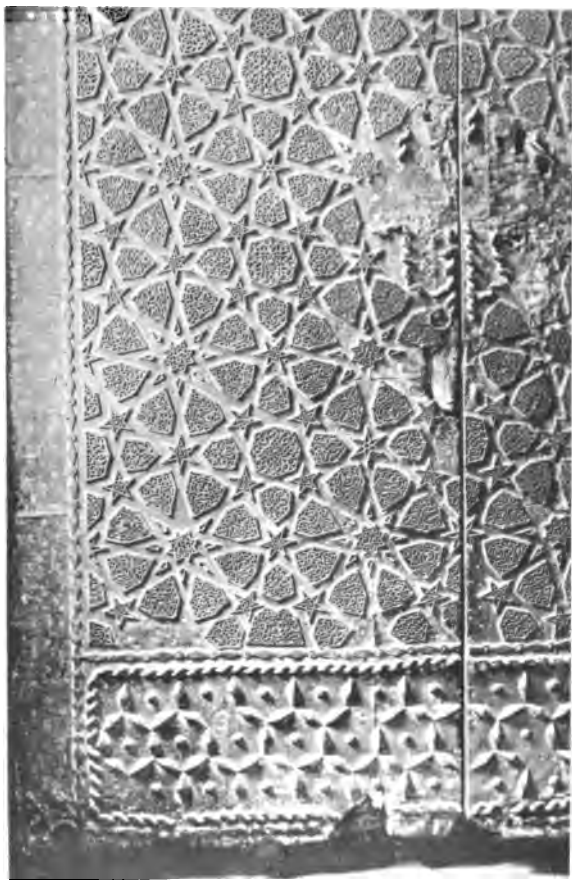
The resemblance that this door bears to the first is evidence that it dates from the time of Sultan el-Kâmel, the founder of the venerable mosque of Imâm esh-Shâfai.

3. — A very handsome pair of folding doors tastefully adorned with brass plating. At the top and at the bottom runs a single line of inscription in Mamluke Naskhi. The ornamentation is extremely remarkable by reason of the multitude of animal forms that throng the folds of the arabesques, pointing to the probability that the door is either of foreign origin or was the work of a foreign craftsman in Egypt. It is certain that the door has been used more than once, for it was found in a mosque built about a hundred and fifty years later than the door itself was constructed <sup>(1)</sup>. Plate V. No. 3.

the year 1160. It may still be seen in front of the Bab Zueila Gate, but it is in bad condition. After an earthquake in 1302 it underwent restoration at the hands of Seif ed-Dîn Buktomar.

(1) The door was brought from the mosque of Sultan Barsbay, built in 1346 in the village of el Khânka, some miles to the north of Cairo. It has been restored with the idea of replacing it in the mosque.





Part of a door, from the tomb of Imam esh-Shafai.



The following is the text of the inscription : <sup>(1)</sup>

أمر بإنشاء هذا الباب المبارك السعيد الجنب العالى شمس الدين سنقر  
الطويل المنصوري لأزال السعد له خادما . . . . بن وسمائة

*Ordered the construction of this blessed door, His Highness Shams ed-Din Sunkur et-Tawil (the Tall) el-Mansûri. May happiness not cease to serve him..... six hundred.....ty.*

(Only the word for the hundreds figure remains. The year 600 A. H. corresponds to A. D. 1203.)

Van Berchem <sup>(2)</sup> in translating this inscription states that he had been unable to discover among numerous persons bearing the name of Sunkur any one surnamed the Tall. However el-Makrizi speaks of an emir of this name when referring to some stables enlarged by the Emir Kussûn, who "included the stables of Sunkur et-Tawil." It is thus evident that this Sunkur lived in Cairo, and must have occupied a considerable social position to maintain stables of this importance. — A. B.

#### 4. — Folding doors. Height 4. m. 30.

A small part of the metal facing remains in the middle, and it may be seen that the top and bottom of the door originally bore an inscription.

5. — Folding doors still retaining much of the brass plating laid on a sheet of iron. On the upper part of the right leaf may be seen the beginning of an inscription. Between two oblong fields, above

<sup>(1)</sup> Breaks in the old text have been filled by a few sentences referring to the restoration of the door by the Commission.

<sup>(2)</sup> Corpus, No. 156.

and below, the door is faced with perforated polygonal plaques arranged in series of nine and twelve to form rosettes.

From the mosque of Princess Tatar el-Hegazieh.

6. — Small folding doors with metal plates laid upon the wood.

From the same mosque.

8. — One leaf of the door from the mosque of Emir Mir Zâdeh.

A few vestiges of the metal facing remain. The top and bottom panels were covered by an inscription : the middle contained a rosette.

#### SHOW-CASE A.

9-13. — Brass candlesticks.



Fig. 33.

9.—Brass candlestick inlaid with gold and silver, mostly well preserved. (Fig. 33).

On the pedestal are interlaced Cufic letters making up sentences comprising good wishes ; in the medallions and borders are figures

of animals, and of men in different attitudes. Where the stem rises from the pedestal is an inscription which enhances the value of the object by indicating its age.

نقش محمد بن حسن الموصلى رحمه الله عليه بمصر المحروسة في سنة ثمان وستين وستمائة

*Inlaid by Mohammed son of Hassan of Mosul, on whom may God have mercy: he completed the work in Cairo the well-guarded in 668. (A. D. 1269).*

10. — Brass candlestick bearing traces of silver inlay. The inscription mentions the names of Husâm ed-Dîn Lajin and Shâdi son of Shirku.

Lajin ascended the throne of Egypt under the name of el-Malek el-Mansûr in 1296; it was he who restored the mosque of Ibn Tulun.

مما عمل برسم الجامع المعمور ببقاء سيد ملوك المسلمين مولانا السلطان الملك المنصور حسام الدنيا والدين أبي عبد الله لاجين الذي تقرب الى الله تعالى بعمارة المعروف بابن طولون تقبل الله منه ذلك وجعله في صحائف حسناته تقرب بوقفينه على جامع بن طولون في المحراب العبد الفقير الى الله تعالى شادي بن شيركوه أتابه الله الكبير

\* *Of what was made for the mosque whose prosperity rests upon the life of the lord of Moslem kings, our lord the sultan el Malek el-Mansûr Husâm ed-Dunia wa ed-Dîn Abu Abdalla Lajin, who drew nigh to God by restoring the mosque known as Ibn*

*Tulun : may God accept it from him and inscribe his charity in His book.*

*Shâdi, son of Shirku, the servant in need of God drew nigh by bequeathing this to be placed in the mihrab of the mosque of Ibn Tulûn ; may the great God reward him.*

Shâdi, son of Shirku, who gave the candlestick to the mosque, has not been identified, in spite of an exhaustive search among the obituaries. He may perhaps be a descendant of Shirku, uncle of Saladin.—A. B.

11-11a. — The original decoration of the candlesticks was principally made up of inscriptions, inlaid probably in silver. The following is the inscription in large writing which surrounds their pedestals.

مما عمل بريم الجناز الكريم العالى الناصرى الامير محمد بن الماتر الشريف  
لمرحوم الزينى كتبغا عز نصره

*Of what was made for his highness the Emir Mohammed, in the service of Sultan en-Nâser, the son of His Majesty the late Zein ed-Dîn Katbogha.*

\* Although in the obituaries there is no mention of any son of Sultan Katbogha named Mohammed, there can be little doubt of the accuracy of the inscription, considering the use of the royal title His Majesty, the name of Zein ed-Dîn, the family name of Sultan Katbogha, the title en-Nâsiri (translated as "in the service of Sultan en-Nâsser"), the sultan who succeeded Katbogha, and finally the use of the formula عز نصره which usually follows an ascription to a Sultan.—A. B.

It is interesting to notice the armorial bearings of Emir Mo-

hammered, a cup surmounted by a horizontal bar, repeated in several places on the candlesticks.

12. — Candlestick, incomplete. It bears a band of Mamluke naskhi characters comprising the titles of a prince whose name is not mentioned.

Given by M. Elias Hatoun, 1904.

13. — Candlestick bearing ornaments and inscriptions in characters similar to those of the preceding exhibit. The text consists of two verses praying for happiness and prosperity on behalf of the proprietor. Judging by the decorative designs the candlestick dates from the fourteenth century.

#### SHOW-CASE B.

14. — Pen-case in brass inlaid with silver.

The article has no intrinsic value, but inlaid on it in silver is an inscription of extreme interest to history and epigraphy. The Arabic text and translation follow :

لخزامة مولانا الامام الرباني الاعظم والصدر المعظم مفتي الفرق لسان  
الحق علامة العالم سلطان العلماء . . الامام كنز الحقائق أفضل المتأخرين  
محيي الدين حجة الاسلام محمد الغزالي

*For the library of our lord the great and godly Imam, the esteemed leader, the universal jurisconsult, the tongue of truth, the sultan of the learned, (illegible word), the treasure of truths, the worthiest of the later theologians, the vivifier of religion, the greatest authority on Islam, Mohammed el-Ghazâli.*

\* This inscription is historically interesting because it proves that the object cannot be of later date than the opening years of the twelfth century; it is therefore the oldest article of inlaid metal work in the collection. Its epigraphic interest lies in the fact that it is the only object of this period which bears an inscription in naskhi characters; the use of Cufic characters on Egyptian monuments having lasted till the coming of the Ayûbides in 1171. (1) — A. B.

**15.** — Koran-coffer of wood plated with brass richly engraved and inlaid with silver and gold of which some traces remain; the background is of black stucco (Fig. 34). The inscription, in well-



Fig. 34.

formed Cufic and naskhi characters gives no date.

This remarkable object was found in the tomb-mosque of Sultan el-Ghuri, at Cairo.

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(1) The introduction of Ayûbide or ancient naskhi is due to Abul-Hassan ibn Mukhlah, a little before the middle of the



**16.** — Two brass attachments engraved with inscriptions, ornamented and inlaid with gold and silver ; from a coffer or cabinet. The inscription is Koranic. Found in the mosque of Sultan Barkûk in Cairo.

**17.** — Oblong coffer with inscription and ornaments incrustated with silver. The inscription in vulgar naskhi on the sides is the following :

مما عمل برسم الجنب العالى المولى الاميرى الامام . . . . عفيف الدنيا  
والدين على بن مولانا أمير المؤمنين شرف الدين بن مولانا أمير المؤمنين شمس  
الدين نصره الله تعالى وعمل بصنع ( كذا فى الاصل ) المحروس بالله تعالى

*Of what was made for his Highness the imâm... Afif ed-Dunia wa ed-Din Aly, son of the Commander of the Faithful Sharaf ed-Din, son of the Commander of the Faithful Shams. ed-Din; may the Most High God grant them victory. Made in the well-guarded city of Sana.*

On the border of the lid are four verses asking happiness and prosperity for the owner.

\* In spite of researches regarding the imâms of Sana down to A.H. 900 (A.D. 1494) it has been impossible to find the owner of this coffer.—A.B.

**18.** — Vase for sprinkling perfume, made of

tenth century. Thus we find in the Khedivial Library and elsewhere manuscripts in naskhi characters from this date onwards. To Ibn el-Bawâb, died A.H. 423, A. D. 1032. belongs the honour of having perfected the naskhi forms.

brass incrustated with silver. Between three medallions with figures of musicians are inscriptions "O Thou who doest good !"

The spout is a later addition.

**19 to 41.** — Brass and copper bowls engraved with the burin.

**19.** — Large bowl with a beautiful inscription in large Mamluke naskhi characters, interrupted by rosettes with foliage and figures of birds. It gives the titles of an unnamed prince in the service of Sultan en-Nâser, probably the son of Kalaûn. On the border is a similar inscription. At the bottom of the vase are handsome designs.

The spaces between the ornaments are filled in with black stucco.

**20.** — Bowl. On the border is a band composed of an inscription interrupted by medallions, containing figures of birds, etc.

Here also the text mentions the titles of a high official occupying some scientific function under Sultan en-Nâser. In the inner circles of the cartouches appears the name Mohammed son of Fadl Allah.

The family of Fadl Allah are well known as hereditary heads of a religious order under the descendants of Kalaûn.

Traces of incrustation are visible on the object.

**21.** — Bowl. Two oblong fields containing inscriptions are separated by circular fields which

contain the figure of a horseman. The decorations have a stucco background. The following is the inscription :

العز مولانا السلطان الاعظم مالك رقاب الامم السلطان سلاطين

*Power and might to our lord the honoured sultan,  
owner of the necks of the nations, sultan of sultans.*

Certain errors of orthography occur in the text. — A.B.

The work is of indifferent execution. The names of successive proprietors are visible, cut with the point of the burin at the bottom of the bowl on the outside : "Owned by Mohammed Rabia, Mohammed Nâser," etc. The practice of marking vases in this way dates from the Turkish period.

Presented by M. Hatoun, 1904.

**22.**— Bowl completely covered with ornaments. The oblong cartouches all enclose the same titles, as follow :

المقر الاشرف العالى المولى

*His Excellency the most noble el Ali el-Mawlawi.*

The cartouches are separated by polylobes enclosing an armorial bearing that contains hieroglyphics and enables us to assign this object to the fifteenth or sixteenth century.

#### SHOW-CASE C.

**23-24.** — Small bowls, each adorned with an inscription interrupted by an armorial bearing showing the same hieroglyphic as N° 22.

25. — Large bowl in copper, with similar inscription and armorial bearing to those on the two last mentioned objects.

The engraving and the badly executed letters of the inscription indicate a late period, probably the eighteenth century. In this case the armorial bearing will merely have been copied from some other bowl.

26. 26a. — Magic dishes, covered on the outside by two inscriptions, those on the inside having almost entirely disappeared; the signs of the zodiac are carved on the rim. In the hollow underneath are the name of the craftsman and the date of his work, A. D. 1551.

\* This vase is commonly called the cup of terror, on account of its use in treating persons who are ill from the effects of violent emotion. For this purpose the vessel is filled with water in which is soaked a bunch of old rusty keys; the vessel and its contents are then exposed all night to the cool air, and the patient drinks the water in the morning. This dose repeated three, seven, or forty consecutive mornings is supposed to cure any person ill from terror or shock. Thus the vase is highly valued, and the relatives of the patient can only obtain the loan of it by leaving something in pledge. It is not impossible that the oxide of iron derived from the keys may in certain cases be of benefit to the patient.—A. B.

28-30. — Bowl with low rims bearing inscriptions. N<sup>o</sup> 28 bears the date A. H. 1217. (A. D. 1802).

31-32. — Small bowl with feet.

33-37. — Bowls of different forms with inscriptions and ornaments.

38. — Bowl with raised rim and inscriptions.  
 39. — Tray with perforated stand. Modern.  
 40. — Ewer with ornaments in repoussé work.  
 Modern.  
 41. — Vase with inscription in Persian letters.

## SHOW-CASE D.

## 42 to 44 a. — Trays.

42. — Copper tray. At the bottom are inscriptions, praying happiness and blessing for the owner. Three ornamented circles surround figures of animals.

Presented by the Museum of Antiquities, 1906.

43. — Brass tray completely covered with ornaments originally inlaid. They are hardly visible in the middle of the tray but are better preserved towards the edge. On the rim, above, are inscriptions interrupted by animals in chase. A similar inscription in Cufic letters expressing wishes for prosperity, happiness, long life, etc., extends along the side of the rim. An inscription in fine Mamluke naskhi characters, bordered by a number of figures of musicians, gives the titles of a sultan.

عز لولما السلطان الملك المطفر العالم العادل المجاهد المؤيد

*Power and might to our lord the sultan, the king*

*victorious, wise and just, the warrior for the faith, el-Muaiad.*

Presented by M. Kyticas, 1905.

44. — Large dish in copper plated with tin, covered on the inside with ornaments and showing an armorial bearing six times repeated. On the outside is the name of Sultan el Melek el Ashraf Kansuh el-Ghuri.

\* Another inscription cut with the point of the burin is translated "Assigned to the soup department." The expression rendered by "soup department" is made up of an Arabic word meaning "soup," and a Turkish word meaning "house." — A.B.

44 a. — Large copper dish with ornaments and an inscription carved on the inside. The large letters of the inscription express prayers for prosperity and greatness. On the outside are names of successive owners of the dish, one of them being the lady Howa (Eve) daughter of Saïd Ali el-Azabân, with the date 1131 : A.D. 1718.

45. — Part of a brass vase engraved with ornaments and an inscription in large Mamluke naskhi letters. The text contains some of the titles of an unknown Mamluke prince.

46. — Neck of a copper vase with ornaments and an inscription containing the titles of a Mamluke who belonged to a sultan called en-Nâser : fourteenth or fifteenth century.

47. — Part of a brass vase with an inscription

covering the whole body, enumerating the titles of an unknown Mamluke. The rim is adorned on the inside with a narrow band containing the heraldic sign of the taster, six times repeated.

**48.** — Base of a vase in very bad condition, bearing in a similar inscription the same titles and armorial bearings as the articles last mentioned.

It is possible that both these pieces originally formed one object.

**49.** — Base of an ornamental vase: inscription indefinite.

**50.** — Fragment of a copper vase bearing inscriptions and carved ornaments.

From the mosque of Sultan Barkûk, in Cairo.

#### SHOW-CASE E.

This show-case contains some cup-shaped utensils made without a bottom. They could not therefore have been vessels, but were rather stands in or on which cooking vessels were exposed to a slow fire. This supposition receives more probability from the blackened interior of the lower part.

**51.** — Copper vase, with ornamented foot and inscribed rim. The inscription mentions the name of the object. "I am a *tas* (cup) which contains all good things; and by patience I have reached the objects of my desire." — A.B.

**52.** — Vase similar to No. 51, but wider and lower. The inscription on the rim commences "May you live in prosperity, O owners."

**53.** — Copper vase showing some repoussé work. The ornaments and inscriptions are very fine, especially the inscriptions in well-formed naskhi characters on the base. All contain wishes on behalf of the owner : "May you reach the highest degree of greatness !"

**54.** — Upper part of a vase having the rim decorated with inscriptions and engraved ornaments.

From the mosque of Sultan Barkûk, in Cairo.

**55.** — Copper vase with lid, bearing ornaments and inscriptions in repoussé work, from the mosque of Sultan Hassan. The large inscription gives the titles of this sultan, and the cartouches on the lid and base also contain his name.

#### SHOW-CASE F.

**56.** — Small brass cup with long handle. On the outside is a text in Cufic characters, where may be read the word بركة, "blessing".

**57-60.** — Large and small brass cups with handles : two small cups have funnel-shaped bottoms. All bear the following inscription in Turkish :

السلطان بن السلطان الغازي محمود خان حضرت تارينك دارالسعادة اعلى  
بشير آتاتك في سبيل الله وقف يدر سنة ١١٦٤



*Made "wakf" in the service of God by his Excellency Beshîr Agha, palace eunuch of His Majesty the Sultan Mahmud Khân the Ghâzi, son of the sultan, in the year 1164. (A.D. 1750).*

61. — Brass jug with inscription engraved in ill-formed letters : the whole style of the object is clumsy. The following is the text :

وقف السلطان محمود لسبيل الجبانية عمل أحمد آغا خدام دار السعادة  
مصر حال سنة ١٢١٢

*Of the wakf of the fountain of Sultan Mahmud. Made by Ahmed Agha, servant in the imperial palace, 1212. (A.D. 1797).*

Sultan Mahmud founded in Cairo in the Darb el-Gamamîz a group of buildings comprising a fine dervish convent, a fountain and a school. The objects numbered 57 to 61 came from these buildings; the small cups with chains were fastened to the gratings of the fountain in front of the basins full of water. Beshîr Agha, who endowed the şebil with these vessels, himself established a fountain and school opposite to the foundation of his master the sultan.

62. — Two cups in cast brass, from a public fountain : modern.

63. — Two gilt globes with an inscription in the name of Sultan Mustapha Khân son of Mohammed Khan, who made them wakf to the tomb of Sheikh Ahmed el-Badawi in the year 1032 (A. D. 1622).

The greatly venerated tomb of this sheikh is at Tanta, and is a resort for pilgrims twice a year. On these occasions great

fairs are held which attract people from all parts of Egypt in numbers exceeding a hundred thousand.

### SHOW-CASE G.

**64-72.** — Articles of gold and silver.

**64-5.** — Coins. Dinars dated 693-699 A. D.

**66-8.** — Coins. Dinars dated from 1115 to 1186 A. D.

**69.** — Coins. Two half dinars of 1115 (the date is almost effaced)

**70.** Coins. Four dinars of the time of Sultan Barsbay.

**70a.** — Coins. Silver dirhem, of the time of the Baharide sultans.

**71.** — Coins. Turkish gold piece of A. H. 1106.

**72.** — Pieces of a gold necklace.

Found in the mounds of Old Cairo.

**73-74.** — Bronze weights.

**75.** — Stylus, *marwad*, used for applying *kohl* (antimony) to the eyes.

**76 to 81.** — Bracelets and anklets in silver and brass.

**82.** — Carved coign of brass, inlaid with silver and gold. The inscription mentions the name of Sultan Kutshuk, son of Mohammed en-Nâser.

Found in the mosque of Ak-Sunkur.

**83 to 85.** — Locks, *dabba*, of wood plated with silver.

Modern.

**86.** — Iron lock.

**87-88.** — Iron padlock and key.

The key was presented by Sayed Mahammed Magdi Bey, 1904.

**89.** — Two bronze ewers covered with mother-of-pearl.

**90.** — Ornamented strainer with an inscription in Persian.

**91.** — Spoon.

**92.** — Small candlestick.

**93.** — Lamp with two burners, in brass with silver inlay; the present inlay is a restoration. The inscription in Mamluke naskhi letters follows:

لَكَ الْعِزُّ وَالْإِقْبَالُ وَالْبَقَاءُ أَيُّهَا الْمَوْلَى

*To thee be glory, prosperity, and long life, O lord.*

Presented by H. E. Yacoub Artin Pasha, 1906.

**94.** — Bronze lamp with lid.

Given by Mohammed Eff. Abd el-Azim, 1904.

**95-96.** — Brass lanterns. The two parts were joined by a cylinder of paper or linen.

Nº 96 was presented by M. Ed. Matasek, 1902.

**97.** — Iron lance found in the el-Ghuri mosque.

98. — Twenty-four iron arrow-heads found in the wooden roof that existed formerly between the mosque and the tomb of Sultan el-Ghuri, at Cairo.

When this roof was taken down in 1882, beams and planks were found to be literally riddled with arrows.

99 and 99 *a.* — Yatagans with silver hilts ornamented in repoussé work.

99. — On one side of the blade is inscribed: "Made by Sulimân: owned by Ibrâhim Agha;" on the other the year 1211; A.D. 1796. The scabbard is of silver in repoussé work.

99 *a.* — The hilt is like that of the other yatagan; the blade is inlaid with gold. The inscription translated is "Made by Abdallah for its owner Abdallah in the year 1225." (A.D. 1810).

\* There follows a prayer in Turkish that the Prophet may intervene in favour of the owner, and the phrase: "O Thou whose aid comes unexpectedly, save us from that which threatens us." — A.B.

Presented by H. Ahmed Bey Assad.

100. — Gun with flint-lock. The barrel is inlaid with gold, the stock beautifully inlaid with silver in style and fashion of the people of the Balkan peninsula. At the small of the stock, on the silver crescent, is inscribed in Arabic, "Made by Ali Agha."

The famous arms bazaar at Suk es-Selâh in Cairo has gradually disappeared. The weapons to be found now-a-days are the products of an industry principally carried on by Turkish arti-

ficers who came after the conquest of the country. It is therefore quite natural to find a Turkish name on a gun probably made in Cairo.

**101.**—A pair of scissors with open-work blades.

**102.** — Lady's cap-cover, with precious stones.

Presented by Sayed Mohammed Magdi Bey 1904.

**103.** — Brass astronomical quadrant with inscription in Cufic letters. This article bears the maker's name and the date of its manufacture in these words : "Made by Mohammed son of Ahmed el-Mazini in the year ٨٢٤".

The numerical value of these three letters giving the date of manufacture differs very sensibly with the admission or non-admission of the diacritical points of two letters. Of four possible ways of reading two only are admissible ; we may read it *dikr*, which would fix the construction of this instrument at the year A.H. 224 (A.D. 838); or we may read it *zkr*, which would fix the date at the year A.H. 727 (A.D. 1321). Of these two hypotheses the first is perhaps preferable as it conforms to the natural order of the letters. If then we accept this date of A.H. 224 it brings us exactly to the period when astronomy flourished among the Arabs ; for the object would have been made six years after the death of el-Mamûn, the famous son of Harûn el-Rashid, who encouraged astronomical observation in the observatories of Bagdad and Damascus. — A.B.

**104.** — Brass cubit, probably made during the French expedition of Bonaparte.

Presented by M. Ottmar de Mohl, 1906.

**105.** — Brass table, *kursi*, in the form of a hexagonal prism. (Fig. 36 : Plate V. N° 105). The

sides are divided into fields by bands bearing in-



Fig. 36.

scriptions inlaid in silver. The compartments are in open-work, and some parts are inlaid. The numerous inscriptions are in Mam-luke naskhi, except the one that occupies the middle of the top of the table and is in beautiful Cufic characters.

All the inscriptions give the titles of Sultan Mohammed en-Nâser with few variations; that surrounding the border of the top of the table is the most complete :

عز مولانا السلطان الملك الناصر العالم المجاهد (الح) ناصر الدنيا والدين  
ابن السلطان الملك المنصور قلاوون الصالحى

*Power and might to our lord the sultan el-Malek en-Nâser, (the titles follow,) son of sultan el Malek el-Mansur Kalaûn es-Sâlehi.*

In the angles and above the bands may be seen

a number of ducks. Similar figures are shown in cartouches on the sides. <sup>(1)</sup>

An inscription of great importance may be seen on the feet of the object: it gives the name of the craftsman and the year in which the table was made.

عمل العبد الفقير الراجي عفوره والمعترف بذنبه الاستاذ محمد بن سنقر  
البغدادى السنائى وذلك فى تاريخ سنة ثمانية وعشرين وسبعمائة فى أيام  
مولانا الملك الناصر عز نصره

*The work of the poor servant who puts his hope in the forgiveness of his Lord and confesses his sins, the master craftsman Mohammed, son of Sunkur of Bagdad, in the year 728 (A. D. 1327-8)-in the days of our lord el Malek en-Nâser.*

From the Maristan (hospital) of Sultan Kalaun.

**106.** — Table of the same form as No. 105; of brass inlaid with silver. Each side is formed of a three-leaved arch with a large panel above it; all the sides are similar except for the large central design which alternates on each pair. See Plate V. No. 106.

This table comes from the mosque of Sultan en-Nâser: it probably dates from his reign.

**107.** — Bronze grating (incomplete), with inlaid

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<sup>(1)</sup> See note on page 158.

knots. The circle of silver foliage encloses the name in golden letters el-Malek en-Nâser, certainly an honour paid to his royal master by the Emir Ak Sunkur, who built the mosque whence the grating was taken.

**108.** — Iron safe with very complicated lock.

Probably foreign work.

**109.** — Bronze drum (tubla).

From the mosque of Sayed el-Badawi at Tanta.

#### LAMPS AND LANTERNS.

**110 to 113.** — Brass lamps consisting of domes suspended over trays holding glass cups.

110. — Lamp, entirely in perforated work. On the lower rim of the dome and of the tray are inscriptions naming the sultan for whom the lamp was made. On the swell of the dome is an incomplete text in large letters ; the other two texts are almost identical. They are : <sup>(1)</sup>

On the swell :

عز مولانا السلطان الملك الناصر العالم العامل (الخ)

On the rim of the dome :

شهيد الدنيا والدين أحمد بن السلطان الملك الناصر

On the edge of the tray :

المرحوم محمد بن الشهيد قلاوون الصالحى أعز انصاره

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<sup>(1)</sup> See Corpus, No. 471.



Translation of the second inscription :

*Power and might to our lord the sultan el-Malek en-Nâser (titles follow), Shihâb ed-Dunia wa ed-Din Ahmed, son of the late el-Malek en-Nâser Mohammed, son of the martyr Kalâîn es-Sâlehi.—Plate V. No. 110.*

111. — Lamp with dome bearing a very close resemblance to the last-mentioned. The inscription on the swell is the following :

مما عمل المقر الاشرف العالي (الح) الملكى السيفى الاشرفى

*Of what was made for His Excellency the most noble (other titles) Seif ed-Dîn, in the service of el-Malek el-Ashraf.*

112. — The dome of this lamp is perforated : the tray is modern.

On the swell of the dome are inscribed in Mam-luke naskhi the titles of an unnamed emir : the inscription is interrupted at intervals by ornamental disks. Below is a band with fine ornaments. Plate V. No. 112.

From the mosque of Sayeda Zeinab.

113. — On the dome of this lamp is an inscription interrupted by ornamental circles.

مما أوقف ذى الثرية المعلم ناصر الدين التماس فى مقام سيدى  
أبو العباس أحمد البدوى أبو الثامنين نفعا الله به

\* Among what was constituted wakf is this lamp, by the master coppersmith Nasr ed-Din, for the tomb of our master Abu el-Abbás Ahmed el Badawi, Abu el Lisamein; may God benefit us through him. <sup>(1)</sup>—A.B.

**114 to 116.** — Brass lanterns, each in the form of a hexagonal truncated pyramid, surmounted by a bulb. The glass cups are placed in the base and are reached through a door in the side. This arrangement was not devised to secure a useful source of light, but was intended to produce a beautiful effect of bright rays shining through the innumerable tiny holes in the sides. (The Arabic name, *تارية* *tarieh*, of these lamps is synonymous with the name in Arabic of the constellation of the Pleiads).

114. — A band bearing an inscription borders the sides at top and bottom; in the middle of each side is a smooth disk. Another band may be noticed at the junction of the bulb.

The inscription first mentioned is the most complete; the text gives the titles of the owner. Plate V. No. 114.

عز مولانا السلطان الملك المنصور (الح) سيف الدنيا والدين بن السلطان  
الملك الناصر محمد

*Power to our lord the sultan el-Malek el-Mansûr*

(<sup>1</sup>) See Corpus, No. 506. The name Abu el Lisamein, father of two veils, was given to the Sayed el Badawi on account of his practice of keeping his face closely veiled.

(titles follow) *Seif ed-Dunia wa ed-Din, son of sultan el-Malek en-Nâser Mohammed.* <sup>(1)</sup>

115, 115 a. — Two lanterns, exactly similar. Numerous inscriptions on the surmounting knob, on the sides, and even on the lamp-sockets give the titles of Kaïtbay. The inscription at the base of the pyramid is the most complete ; it is as follows :

عز لمولانا السلطان الملك (الح) الاشرف أبو النصر قايتباي عز نصره

*Power and might to our lord the sultan el-Malek el-Ashraf Kaïtbay.*

From the mosque founded by the widow of Sultan Kaïtbay in the town of Fayum in A.H. 905, A.D. 1499. <sup>(2)</sup>

M. van Berchem who also quotes this text observes that these lamps, having been made during the lifetime of the Sultan Kaïtbay who died in 1495, must have been removed to this mosque from one of the many buildings of this sultan. <sup>(3)</sup>

**116.** — A lantern of smaller dimensions than those previously mentioned, but with a much more elaborate crowning, to which are attached brackets for lamps. In cartouches on the sides and bulb may be remarked the armorial bearing of the owner, the Emir Kijmas, similar to that to be seen

(1) Mr. Van Berchem instead of reading *Seif ed-Dunia wa ed-Din* has read *Nâser ed-Dunia wa el-Din*, and hence attributes this lamp to Kalaûn instead of his grandson. Corpus No. 467. — A. B.

(2) See in regard to this mosque the Bulletin for 1894 of the Commission for the preservation of Monuments of Arab art.

(3) Corpus, No. 493.

engraved on the knots of the grating of his mosque in Darb el-Ahmar.

The numerous inscriptions relate the titles of this emir. The following is inscribed at the base of the pyramid :

مما عمل برسم المقر الاشرف (الح) السيفي قبحماس أمير اخور كبير الملكي  
الاشرفي

*Of what was made by order of His Excellency the most noble.... Seif ed-Din Kijmas, master of the horse to the Sultan el-Malek el-Ashraf (Kaïtbay).*

On the plaque above the crescent may be read.

وقف المقر الاشرف السيفي قبحماس

*Constituted a wakf by His Excellency Seif ed-Din Kijmas.*

**117.** — Brass lamp in open-work, from the mosque of Saïd el-Badawi at Tanta.

Modern.

**118.** — Cylindrical lantern surmounted by a dome and containing a number of arched openings cut in the metal and making holes in what was evidently an original ornamentation of horsemen, inscriptions, and cartouches, thus proving that the plate of metal had previously served some other purpose.

**119 to 121.** — Lower trays belonging to lamps.

On N° 120 the inscriptions relate wishes ; on N° 121 are animal figures.

**122.** — Sixteen lamps in the shape of perforated disks.

**123.** — Brass lamp in the form of a truncated octagonal pyramid, furnished with galleries and turrets and crowned with the crescent. Every part is either pierced or engraved. The tray is very handsome. Plate V. N° 123.

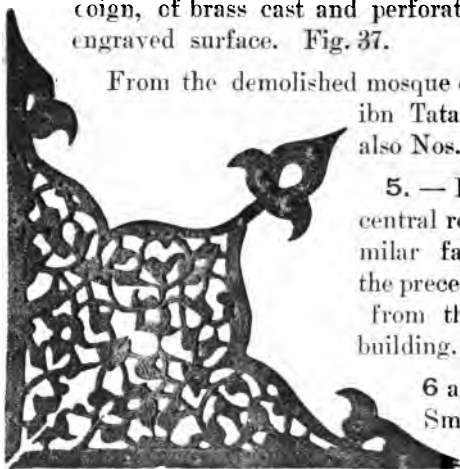
This lamp is shown complete, and is the only large lamp that has retained its tray ; but when closely examined it is found to be composed of parts of several lamps. Thus on the tray is an inscription to the Sultan Kansuh el-Ghuri, while a half-effaced inscription on the sides of the pyramid contains the name of Mohammed el-Mârdâni and the titles of an emir ; and, further, the disks on the sides of the pyramid are engraved with an armorial bearing identical with that of Kijmas shown on lamp N° 116. Finally, the two large galleries are of much inferior workmanship, and appear to have been added at a later date.

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## THE TENTH HALL.

### DOOR FACINGS, DOORS FACED WITH METAL, CANDLESTICKS, LAMPS &c.

**1 to 4.** — Three carved coigns and half a carved coign, of brass cast and perforated, with engraved surface. Fig. 37.



From the demolished mosque of Azbak  
ibn Tatash. See  
also Nos. 47 to 61.

**5.** — Part of a  
central rose, of si-  
milar fashion to  
the preceding, and  
from the same  
building.

**6 and 7.** —  
Small iron  
roset-  
tes in  
openwork.

Fig. 36.

**8 to 22.** — Door-knockers.

**8 to 17.** — Knockers of cast brass, perforated and  
engraved with ornaments.

**9 and 10.** — From the Azbak mosque, mentioned  
above.

11 and 12. — From the outside door of the convent Saïd es-Suâda at Gamâlieh, Cairo.

13. — On the central disk may be seen an armorial bearing.

17. — Knocker with a meaningless inscription.

From Akhmim, Upper Egypt.

18 to 20. — Knocker-studs.

21 and 22. — Tops of knockers, having belonged to Nos. 11 and 12.

23 to 25. — Three plaques of perforated brass, forming stars with convex centre. In the central disk is a chalice in red copper, the armorial bearing of the Emir el-Mârdâni. Fig. 37.

These fragments are the last remnants of the plating of the north door of the mosque el-Mârdâni, Cairo.

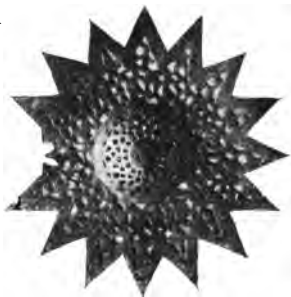


Fig. 37.

26 and 27. — Four brass plates forming two carved coigns; chiselled with ornaments. From a door in the tomb of Sultan el-Ghuri.

28. — Part of a band of brass engraved with beautifully formed letters, in the name of Sultan Mohammed en-Nâser.

**29.** — Corner of a brass panel with ornaments engraved and in repoussé work.

**30.** — Indented border of brass.

**31 and 32.** — Iron nails, headed with bronze. From doors.

**33.** — Bands of copper, with inscriptions in repoussé work, from a door close to the prayer-niche in the mosque of Ibn Tulûn.

The inscription is in the name of Sultan Lagin who restored this mosque in A. D. 1296, in fulfilment of a vow which he had made when, pursued by his adversary Sultan Mohammed en-Nâser, he found safety in this mosque.

أمر بتجديد هذا الجامع مولانا السلطان الملك المنصور حسام الدنيا  
والدين لاجين

*Ordered the restoration of this mosque our lord the sultan el-Malek el-Mansur, Hussâm ed-Dunia wa ed-Din Lagin (the sword of the world and the faith).*

This sultan also bestowed upon the mosque the large pulpit still to be seen there but unfortunately stripped of its panels, of which a few are exhibited in show-case C in the Seventh Hall.

**34.** — Band of copper with a chiselled Cufic inscription, the interlaced letters forming a beautiful ornament. The background also is enriched with arabesques.



**35 to 38.** — Bands of brass bearing inscriptions.

According to the museum registers, Nos. 35 and 36 were brought from the tomb of Sultan Barkuk, tombs of the Caliphs; they bear the beginning and end of the customary formula ascribed to that sultan.



Fig 38.

Fig. 38.

Nos. 37 and 38, brought from the mosque of Sultan Barkūk in Cairo, are not only identical in ornamentation and in the style of the writing, but when No. 37 is interposed between Nos. 35 and 36, it makes up a complete text ; so that it is probable that all came originally from the Cairo mosque.

The following is the text on the three bands :

عزاولانا السلطان المالك الطاهر العالم العامل العادل المجاهد المرباط  
 المشاهر (الح) المنصور سلطان الاسلام سيف الدنيا والدين أبو سعيد  
 برقوق عز نصره

*Power and might to our lord the reigning sultan  
 ez-Zāher Abu Sayed Barkūk.*

Nos 35 and 36 have retained their open-work

border and some remains of their former incrustation <sup>(1)</sup>.

**39-40.** — Border similar to that surrounding N° 35. From the same building.

**41 to 72.** — Bands of brass.

**41 to 46.** — From a door of the mosque of Sultan Barsbay in the village of Khânka.

مما عمل برسم المتمر الاشرف الكريم العالى المولى الاميرى الكبيرى المالكى  
المخدوى (الـ) السيفى جان بلاط أبوترسين أحد المقدمين الالوف بالديار  
المصرية الملك الاشرف عز أنصاره

*Among what was made by order of his Excellency Seif ed-Din Jânbalât of the two shields, one of the leaders of a thousand (soldiers) in the land of Egypt under the most noble sultan, may his victory be exalted.*

\* This Emir Jânbalât can only be the emir to whom Ibn Iyas gives the name of Muattir, the archer; he was an officer of Kaitbay.—A.B.

**47 to 61.** — Bands of brass, with inscriptions and ornaments.

هذا ما أوقف مولانا المقر الاشرف العالى السيفى ازبك اتابك العساكر  
المنصوره الملكى الاشرف عز نصره

<sup>(1)</sup> Corpus, N° 483. M. van Berchem, having read the incomplete inscriptions of N°s 35 and 38, attributes them to the son of Sultan Barkûk, whose surname was el-Mansûr: but the text completed by the third band shows beyond a doubt that the inscription concerns Sultan Barkûk himself.—A. B.

*This is what was constituted a wakf by our lord, his Excellency Seif ed-Din Azbak, commander-in-chief of the Egyptian army of the Sultan el-Malek el-Ashraf (Kaïtbay).*

These bands are vestiges of the Azbak mosque, now disappeared, which formerly stood on the right of the entrance to the Mousky. This mosque was built in the fifteenth century by Azbak ibn Tatash, who is styled in the inscriptions "Atâbek el-Asûker", i. e. commander-in-chief. He distinguished himself greatly in battle with the Turks. He should not be confused with his contemporary Azbak el Yusefi, mentioned below. Curiously enough both died on the same day, the 20th Ramadan, 904 (April A. D. 1498).

62 to 67. — Bands of brass from the mosque of the Emir Azbak el-Yusefi.

أنشأ هذا المكان المبارك من فضل الله تعالى المقر الاشرف (الخ) السيفي  
أزبك رأس نوبة النوب الملكي الاشرف

*Founded this blessed place by the favour of God his Excellency . . . . . Seif ed-Din Azbak, chief of the Mamlukes of the Sultan el-Malek el-Ashraf (Kaïtbay) (1).*

These bands come from the college founded by Azbak el-Yusefi in A. H. 900 : A. D. 1494, at Birkot el-Fil.

(1) On the door-posts of this mosque we read رأس نوبة النواب and not النوب. See the *Bulletin of the Egyptian Institute*, 1898 : *A sword of the Emir Azbak el-Yusefi*, by Yacoub Artin Pasha.

See also an article on this mosque by the author in the *Revue Egyptienne* of 1st June 1889.

68 and 69. — Bands of brass bearing the usual formula ascribing praise to a sultan, probably Kaitbay.

70 to 72. — Bands of brass bearing inscriptions mentioning Sultan Kansuh el-Ghuri.

73 to 77. — Netting of brass wire, having served to protect glazed windows.

The oldest nettings of this kind date from the fifteenth century : before that period external window-bays were provided with tracery windows in wood or plaster.

73. — The netting is enclosed in a carved wooden frame.

76 and 77. — Circular nettings.

78 to 81. — Gratings of cast brass.

81 *a*. — Four cross-pieces of brass with knots : from gratings.

82 to 85. — Iron gratings with square openings.

86 to 93. — Wooden doors and shutters ornamented with brass facings.

86. — High and narrow window-shutter with bands at top and bottom, bearing part of the usual formula of ascription to a sultan.

87. — Right leaf of a pair of folding doors, with perforated brass facing. At the top is the beginning of a text expressing good wishes ; in the middle part is a rosette.

From the el Muaiad mosque.

88. — Door still showing part of its original brass facing.

89 and 90. — Two pairs of folding doors. The bands bear ascriptions of praise to Sultan el-Ghuri.

On No. 90 the knockers are still in position. The inscriptions on both doors are almost identical. That on No. 89 mentions the foundation of a "blessed place ;" that on No. 90 mentions the foundation of a convent (*khânka*) by the sultan named.

91. — Folding doors carved with nails having variously formed heads and arranged in different patterns.

92 and 93. — Folding doors of wood faced with cast and perforated brass.

The clumsy and inartistic arrangement of the ornamentation betrays modern work not going back beyond a century.

From the mosque of Sayeda Zeinab.

94 to 102. — Crescents and parts of crescents.

94. — Upper part of a large copper crescent.

95. — Copper crescent almost complete.

This crescent formerly crowned the minaret of the mosque of Sultan Barsbay in the village of Khânka.

103. — Carved coigns in brass.

104 to 115. — Candlesticks.

116. — Reading lamp.

120 to 124. — Door-hinges and sockets.

**125.** — Bolt of the lock from a door in the Cairo mosque of Sultan Barkûk.

**126.** — Bronze panel from the grating of the window of a public fountain. The perforated design forms the word *Allah*, to God, alluding to the pious nature of the foundation.

Presented by M. Kyticas, 1904.

**127.** — Iron tongs, found in the el-Ghuri mosque.

**128.** — Apparatus for roasting coffee (mah-massah).

**129.** — Large cylindrical boiler destined to receive meat offered to the poor.

From the mosque of Sayed el-Badouï at Tanta.

**130 and 130 a.** — Roman steel-yards with inscriptions inlaid in silver.

On No. 130 prayers and proverbs are inscribed on the part attached; on the stem are the names of the owner, "Mohammed son of Mohammed the weigher," and the maker, "made by the needy Ahmed of Barinbâl" (a village in the Delta). Another inscription shows that the steel yard passed later into the hands of "Suleimân Agha Mustafazân, 1190," A.D. 1776.

No. 130a bears similar inscriptions, comprising injunctions for exact weighing and also the names of the maker and the owner.

**131.** — Brass lantern in form an octagonal prism, with open-work sides.

**132.** — Brass domed lantern.

**133.** — Three closed vases with peculiar spouts or attachments, probably serving to hang glass lamps upon.

**134.** — Metal lamp in the form of a vase.

**135.** — Six hanging perforated disks.

**136.** — Large cylindrical lamp in six tiers. The open-work panels are adorned with arabesques and geometrical designs ; the third tier is formed of bands engraved with the titles of Sultan el-Ghuri. This inscription is interrupted by medallions bearing the following :

عز لمولانا السلطان الملك الاشرف قانصوه النورى عز نصره

*Power and might to our lord the sultan, the most noble king Kansuh el-Ghuri. May his victory be exalted !*

Other inscriptions may be seen on the dome and the richly ornamented crescent.





## ELEVENTH & TWELFTH HALLS.

### POTTERY.

Among the products of the potter's art we give the first place to earthenware. Easy to make, fulfilling daily needs, earthenware naturally acquired great importance in a country remarkable for clever work in other industries.

It may readily be affirmed that in Egypt pottery was not long restricted to the manufacture of simple articles of unglazed ware; but that, on the contrary, remarkable objects covered with glaze or enamel were made at a very early period. Without referring to history, the numerous fragments of earthen vessels met with in every direction prove irrefutably that the Arabs of the Nile valley manufactured pottery on a very large scale; and the historical proof is to be found in the following remarks of the Persian traveller Nassiri Khosrow<sup>(1)</sup>. "At Masr glazed ware of every kind is made; some of it so delicate and pellucid that a hand laid upon a vase may be seen through the sides. There they make bowls, cups, plates, and other vessels, and decorate them with colours like those of the fabric called *bucalimun*; the tints change with the position occupied by the vase" <sup>(2)</sup>. Further on he again

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(1) Sefer Nameh, page 151.

(2) The fabric known as *bucalimun* was a cloth made on the island of Tinis near the town of Tineh in Egypt; its colour

mentions this industry when speaking of the vases in which grocers supplied their merchandise to customers.

Now this pellucid pottery and the lustre ware compared to the cloth called *bucalimun* were made in the first half of the eleventh century. They are perfectly well known to-day, and are products that attest the very high degree of excellence which the art of the potter had attained in Egypt. It is certain that this development was only reached by long practice of the art, assisted by traditions inherited from early Egyptians, Greeks, and Romans, and by the influences of Persian ware.

The specimens of pottery of which we have just written are fragments <sup>(1)</sup> found in large numbers in the mounds on the site of Fostat, the Masr of the time of Nassiri Khosrow : in rare cases articles still unbroken have been gathered. The fragments are so different in paste or body, in glaze, and in decoration that much research and study are still necessary before a conclusive history of pottery in Egypt can be reached : the investigation is not rendered less difficult by the presence of fragments of objects of foreign manufacture.

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varied with the direction from which the light fell upon it. This is a quality of the pottery known as lustre ware. Th. Deck. *La Faïence*, Paris.

*Abu Calimun* or *bucalimun* in derived from *chameleon*. (Dictionary of Mohammed el-Naggâri Bey).

(1) Dr. Fouquet has the finest collection of this pottery, mostly gathered from the mounds ; he has made it known in

The finest specimens of pottery are made of a paste, more or less white, but usually very compact, covered with a glossy enamel often of beautiful whiteness; these specimens seem to be of more ancient manufacture than the rest. To this class belongs the specimen of lustre ware, *bucalimun*, in Show-case I; it is decorated with a Cufic inscription in letters of the form usual in the Fâtimide period. In other specimens the paste is not of such good quality, but the manner of their decoration is very remarkable: the ornaments, either incised in the paste or applied in high relief, are greatly varied and are made up of arabesques of interlaced lines, or of inscriptions. The words of the inscriptions that are not too broken to be read enable a date to be assigned to these objects; for they comprise such well-known formulæ as *عز مولانا* *Power to our lord*; or *بسم الجنب* *of what was ordered to be made by his Excellency*; going back to the beginning of the fourteenth century. And if these inscriptions are not indications sufficiently clear, there are also articles showing varied and numerous armorial bearings of a character in vogue during the Mamluke period. These armorial bearings so frequently occur that, if it is ever possible to classify them in chronological order, a great step will have been taken in the history of Arab pottery.

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his interesting *Contribution à l'étude de la céramique arabe*, Egyptian Institute, *Mémoires*, 1900.

On some of these fragments may be seen emblems comprising the lion, the double-headed eagle, the varied forms of fleur-de-lis, the cup, the tablet, etc., identical with those shown in other halls on lamps and articles of furniture (Show-case H).

To return to the influence exercised on the native industry by foreign ware, its effect on Egyptian potters can easily be proved. Certain designs on Egyptian ware are copied from pieces of porcelain which have also been found in the same mounds; and not only have the decorative designs been borrowed, but the ware itself is sometimes imitated, as in the numerous imitations of ancient Chinese celadon ware <sup>(1)</sup>.

Among these fragments of pottery, as among all other industrial products, by the side of articles finely worked and decorated with extreme care may be found objects of indifferent execution having required no artistic effort. Many articles bear the name of the maker or the artist in the words *the work of the Cairene*, or *the work of the master*, or *the work of the Syrian*, or *the work of the son of the Syrian*, (incidentally showing that the son carried on his father's trade); or sometimes they are names, like Ghaïbi and Ghazâli, (Show-case I). These signatures are traced with the point of the brush on the outside of the bottom of the vessel.

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(1) Genuine pieces of old celadon ware are still to be found in Egypt, handed down in families as heirlooms from generation to generation.

Before passing from the subject of pottery, it is necessary to speak of unglazed ware, of which also fragments are very often found in the mounds. By their shape and their great thickness, these fragments indicate that the vessels they had formed were of great size; on some are makers' marks in Cufic characters naming the towns in which they were made, and assisting in their classification among specimens of the tenth or the eleventh century.

One more form of glazed ware remains to be considered, in the enamelled tiles used for facing walls. Travellers visiting Egypt are surprised to find here so limited a use of enamelled earthenware for this purpose, when they consider that it was so extensively employed in architecture in most Moslem countries, especially in Persia, Asia Minor, Turkestan, and Spain; and their surprise is increased when they think of the high development in Egypt of the pottery industry, which certainly could manufacture tiles with less difficulty than it could vessels. Besides, in the countries we have mentioned, both these branches of the potter's art flourished simultaneously.

In our opinion the only explanation of this fact is that builders preferred marble as a material for casing walls: for this material, besides being abundant in Egypt and the surrounding countries, better satisfied their artistic feeling, a mosaic carried out in marble giving a much richer effect

than a facing of tiles. Similarly it has been remarked that the Romans never made use of enamelled earthenware in their buildings, though it was a favorite method of decoration in countries they conquered; and this even while they often took pleasure in imitating the architecture of the nations under their rule. Th. Deck, from whom this remark is taken, says that "it is to this systematic exclusion that we must attribute the prolonged delay in the development of the manufacture of glazed ware in Europe."

It is easy to enumerate the buildings in Egypt in whose construction enamelled tiles were used. They are all in Cairo, and comprise five edifices of the early years of the fourteenth century and three edifices of the end of the fifteenth; there is thus an interval of a century and a half between the two experiments. In every case the facings of enamelled earthenware are restricted to a very small part of the building. In the first group are the mosque of Mohammed en-Nâser in the Citadel, the mosque of Sultan Hassan, the mosque of Aslam el-Behâi, the tomb of the Emir Tashtumur, and the tomb of Khuand Baraka; the two latter among the tombs of the Caliphs.

In the minarets of the mosque of en-Nâser, the tiles cover the upper storey of hewn stone, the design being only roughly indicated; each tile is of one colour only, white, brown, or green (No. 1, Eleventh Hall). In the mosque of Sultan Hassan

the tiles form bands separating the lights of one window in his tomb. In the other edifices the tiles form a band on the drum of the dome; in that of the Emir Tashtumur the tiles are green. The dome of the tomb of Khuand Baraka <sup>(1)</sup> supplies the most interesting example of this mode of work; the band is crowned with battlements, and bears an inscription in large white letters standing boldly from a background in two shades of green enhanced by dark brown foliage; the whole forms a species of mosaic, made up of irregularly shaped pieces (No. 2, Eleventh Hall). The dome of the fifth building, the mosque of Aslam, bears a similar girdle.

The edifices of the second group are a *sebil* bearing the name of Kaïtbay, a small mosque built by the Emir Jânbalât (1499-1500), and the tomb of the Sultan el-Ghûri (1503). The first building has the arch over a door adorned with tiles (No. 3, Eleventh Hall); the second has the arches over two windows decorated in the same way (No. 4, Eleventh Hall).

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(1) Of all the buildings adorned with enamelled tiles, the tomb of Khuand Baraka alone is not dated, but judged by its style it is of the same period as the others.

The name Khuand Baraka is not a real name, but is rather a general name given by the people, who were ignorant of the true name of the foundress; for Khuand Baraka signifies *blessed lady*. In just the same way they name Sheikh el Arbain, *one of the forty*, certain sheikhs whose real names they do not know.

In the third edifice the tiles had a much more prominent use than in any other building we have named. The visitor to the Arab Museum will be struck by the large enamelled tiles bearing on a blue ground white letters a cubit long (Nos. 7 to 12, Eleventh Hall). Single letters extend over two courses of tiles; they are beautifully formed, and the spaces between them are occupied here and there by ornaments of the purest Arab style. The registers inform us that these tiles were brought to the collection with other parts of the tomb of Sultan el-Ghuri, but they give us no information as to which part of the building they covered. If they really belonged to the tomb they could only, in our opinion, have formed a girdle similar to those on the two cupolas described above. Prisse d'Avennes <sup>(1)</sup> relates that the cupola of the tomb of Sultan el-Ghuri had greatly suffered in an earthquake, and that it became necessary to demolish it <sup>(2)</sup>. In describing it, Prisse d'Avennes says that it "was constructed of stone adorned on the outside by square blue tiles like the minaret, then by an inscription forming a girdle, and finally by small imitations of blue and white windows fastened between the windows of the dome" <sup>(3)</sup>.

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(1) Prisse d'Avennes, *L'art arabe*, 1875, p. 123.

(2) The present dome is of wood covered with sheet lead, and was constructed 25 years ago.

(3) Prisse d'Avennes probably is speaking of the minaret of the college (*medrasa*), for the tomb itself has no minaret.



The specific name by which these facing-tiles are known in Egypt is *Kishâni*, from the town of Kishân in Persia. It is very probable that the name passed from Asia into Egypt, but we have no hesitation in considering as native products the tiles employed in the facings we have mentioned. The tiles used in fourteenth-century buildings are made in one colour and one tone, and consequently their manufacture would present little difficulty; and those used later to fill a few small arches were too unimportant a matter to be ordered abroad; while the construction in a distant country of the casing of the drum of the dome of el-Ghûri would have presented insurmountable difficulties. But perhaps the strongest argument for the Egyptian origin of these tiles is the character of the arabesques by which they are decorated.

Briefly, the point to be insisted on is that the Arabs in Egypt made a most restricted use of enamelled earthenware in their architecture; and

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That part of the minaret which was formerly faced with tiles has since been rebuilt in a very primitive fashion.

A lucky accident favoured our investigation, and enabled us to fix with some precision the original situation of these tiles. In a heap of waste fragments we discovered a piece of enamelled tile, now placed above No. 7, of which it is the complement in colour of glaze, form of ornament, and especially in the inscribed letters. This affords evidence that the fragments came from one of the medallions, so frequent in the architecture of the fourteenth and fifteenth centuries, bearing an inscription in praise of a sultan,—here Sultan el-Ghûri.

this style of decoration made a lasting appearance only at the beginning of the sixteenth century. This innovation therefore corresponds with the conquest of the country by the Turks, in whose architecture the decorative use of enamelled ware was a leading characteristic. It then became the fashion to adorn with tiles the walls of mosques, houses, and especially sebil-kuttâbs (school and fountain in one building), which as time went on became more and more Turkish in appearance.

The new fashion became so much in favour that it was not followed in new constructions only, but was even resorted to in the restoration of ancient edifices; so that remarkable specimens of tile-work are not rare in mosques of much earlier date. Here, however, it is important to avoid being misled by appearances. A trained eye can easily recognise that in these cases the tiles are but a superfluous ornament, added at a later date to gratify the taste of the time. For example, in the mosque of Ak Sunkur, built in the fourteenth century, when the tiles in the prayer-niche are looked at with a little care it may be seen that they are intermixed with the remnants of the marble mosaic, without system and without any regard to the incompatibility of two styles of decoration mutually exclusive of each other: and, in addition, the conventional ornaments which decorate the tiles are not even of Arab character. Whatever colours are employed, whether in two tints or

several, Persian or Turkish craftsmanship and taste are clearly shown. Now, history tells us that the mosque of Ak Sunkur had suffered greatly in an earthquake, and that the Turk Ibrahim Agha Mustafazân restored it in 1653; so it is clearly indicated that the white and blue tiles were imported and affixed by his orders. For it is important to note that almost all enamelled facing-tiles after those of el-Ghuri are of foreign manufacture. This class of ware was no longer made in Egypt; and if the pottery industry did not disappear altogether, it ceased to produce anything remarkable. Prisse d'Avennes, to whose authority we willingly refer, usually classifies under the name of *Kutâhia* ware the tiles used at a certain period throughout the near East. *Kutâhia* was a town in Asia Minor where this industry flourished particularly; and its products penetrated to Jerusalem and to Constantinople, to Cairo and to Damascus; in a word, throughout the Levant.

The importation of foreign tiles was maintained through the centuries that followed the Turkish conquest, though there were repeated attempts to revive in the country the manufacture of the coveted tiles. The designs on Turkish ware were freely imitated, but in this respect the native copy rarely approaches the original. The collection possesses several pieces which allow a comparison to be made between the imported article and its imitation; Nos. 25 and 27 on partition B, for in-

stance, bear the same designs as Nos. 59 and 52. The body of the native ware is a reddish earth of small resistance; the design is clumsy and the glaze lacks brilliancy. Following these indications it has not been difficult in the case of a certain number of tiles mostly furnished by the mosque of Sayeda Nefisa to group them as the product of one native kiln. A happy chance has preserved the name of the potter, for No. 24 is signed عبد الكريم الفاسي Abd el-Karîm el-Fâsi (of Fez) known under the name of Zâri; below may be seen the date 1171 (A.D. 1757-8). In the fact of the craftsman's connection with Fez may be found the explanation of the horse-shoe arch on No. 18, forming a design common in Spain and the countries of North Africa. Thus the potter came from Morocco, where glazed ware was manufactured on a large scale and invariably formed an essential element in architectural decoration <sup>(1)</sup>.

Other instances are not wanting which recall the collaboration, to say the least, of the craftsmen of Morocco in Egyptian pottery. The fashion of using enamelled ware to decorate buildings neces-

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(1) It will not be without interest to mention here an example of pure Morocco work; it is the facing of the prayer-niche and its small columns in the mosque of el-Aini at Cairo. This mosque dates from the first half of the fifteenth century; but it is difficult to fix the date of the decoration with enamelled tiles. Here we have apparently a solitary instance of the importation of tiles from Spain or Morocco.

sarily became more intense in Rosetta and Damietta as these towns gradually acquired extraordinary importance under Turkish rule. The designs made use of in tiles employed here are by preference geometric (Nos. 33 and 33a), and suggest those found in North Africa. And what is not less significant is the name *Zelizli* given to these tiles by the inhabitants of Rosetta. When it is known that tiles are usually called *Zelis* in Morocco, the relationship of the articles designated may be deduced from the similarity of their names <sup>(1)</sup>.

The enamelled ware of Abd el-Karim seems to have been the last attempt to revive the manufacture of tiles in Egypt. The kilns must have been extinguished very soon after the production of the tiles of Sayeda Nefisa, for the tiles which appear in edifices erected only fourteen years later were imported, not from Turkey, but from other European countries. The tiles which face the walls of the sebil which Sultan Mustafa built in 1759 came from Delft (No. 36, Twelfth Hall); others are of Italian manufacture. The necessities of commerce obliged European factories to reckon with Eastern taste: the collection in the Twelfth Hall shows how far they succeeded.

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<sup>(1)</sup> The word *Zelis* is probably derived from el *Zelij*, found in Eastern writers, and corrupted in Spain to *azulejos*. See the note on page 22 of *Die Spanisch-maurischen Lusterr-Faïencen des Mittelalters und ihre Herstellung in Malaga*, by Friedr. Sarre, Berlin, 1903.



## THE ELEVENTH HALL.

### POTTERY.

The glazed ware attached to partition A is of Egyptian manufacture: that attached to partition B comes from Egyptian buildings but was imported from the East.

#### PARTITION A.

1. — Glazed tiles in one colour, from the facing of the northern minaret of the mosque of Sultan Mohammed en-Nâser in the Citadel. Fourteenth century.

2. — Mosaic of irregularly shaped pieces of glazed ware in white, black, and green. From the girdle of the dome of the tomb known by the name of Khuand Baraka, Tombs of the Caliphs. Fig. 39. Fourteenth century.

3-4. — Glazed ware showing blue design on white ground; facing of the relieving arch over a door or window.

3. — From the door of the ruined *sebil* of Sultan Kaïtbay (fifteenth century), situated at Atfet el-Bayâra, Cairo, Fig. 40.

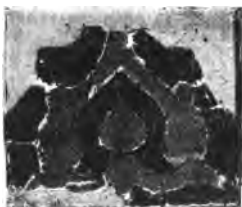


Fig. 39.

4. — From a window of the small mosque built near the Bâb en-Nasr by Sultan Janbalât, (July 1499 to December 1500).

Medallions divided into three compartments by horizontal lines contain the usual ascription to the sultan : see N° 100, page 33. In the first line of N° 3 the name is Sultan Abu en-Nasr Kaïtbay : in that of N° 4 the name is Sultan Abu en-Nasr Janbalât.



Fig. 40.

5. — Disk of glazed ware, bearing in white letters on a blue ground an inscription identical with that on N° 3.

Bought at Cairo : of unknown origin.

6. — Large oblong blue tiles on which are traced large letters and ornaments in white bordered with green. The broken inscription allows to be read:—

*“May God perpetuate the reign of our lord the sultan the king.”*

7 to 12. — Tiles of different forms from the facing of the cupola over the tomb of Sultan el-Ghuri, built in 1503.

7 to 8. — Fragments of an ascription to Sultan el-Ghuri : see No. 100, page 33.



9 to 11. — Pieces with ornaments.

12. — Large letters in white bordered with black on a blue ground and extending over two courses of tiles. The letters are adorned with arabesques and the text is from the Koran. (Fig. 41).



Fig. 41.

13. — Incomplete panel formed of square enamelled tiles with an inscription in moderately well-formed letters. The letters are white on a blue ground : the border is a white trail of foliage on a green ground. The inscription refers to the restoration of a cupola erected by Sultan el-Ghûri, probably that over his tomb ; it implores the mercy of God on this sultan and continues : "May the intendant of  
" this wakf be rewarded by God for having given  
" his due share to every rightful claimant and  
" also for having restored this cupola so well as  
" to make it a marvel of art."

14 to 28. — Enamelled tiles from the mosque of Sayeda Nefisa.

14. — Large square of tiles. A border having an inscription in Cufic letters in blue on a white ground surrounds a blue field filled with decorative inscriptions in square Cufic. In the angles of the

border may be read the name of Ibn Issa el-Taurîsi (of Tauris). Most probably fifteenth century.

18. — Panel of a prayer-niche composed of square tiles. A horse-shoe arch on columns surrounds a white field : a lamp hangs from the summit of the arch : below are two candles.

19 to 22. — Panels each composed of four square tiles, and bearing the names of Allah, Mohammed, Omar, and Osmân.

Modern taste likes to affix these venerated names in the interior of the mosque.

24.—Two tiles bearing the following inscription:

لا لالنبي زديا محمد خدمة وعبدالكريم القاسى خادم سيده وشهرته الزريع  
ارخ صنيعة بنا قبله لله حتم بها نية

*"To the descendants of the prophet increase service O Mohammed and Abd el-Karîm el-Fâsi, called el Zari, the servant of his lord. (A chronogram follows): His work for us is a prayer-niche built with sincere religious purpose."*

The date of manufacture is fixed by the chronogram ; it is 1171 (A. D. 1751.)

This inscription has preserved the name of a potter from Morocco. It is more than probable that Abd el-Karîm made all the tiles exhibited under Nos. 18 to 28. The horse-shoe arch on No. 18 is a Moorish design. Pointed foliage and rosettes in the borders are common to all the pieces. (See also the vase No. 117.)

25 to 28. — Glazed tiles of poor execution. The yellowish body of these tiles and the imperfect drawing of their designs (which may be seen in perfection on imported tiles) lead us to believe that we have here an attempt at copying foreign ware.

The tiles numbered 25 have the same design as No. 69 on partition B ; and the tiles numbered 27 were copied from No. 72, opposite : no doubt there were many other such cases. The paste or body of these tiles is yellowish and is identical with that used by Abd el-Karim el-Zâri ; and from this we may assign them if not to him at least to his period.

### 33, 33a. — Enamelled tiles in one colour.

Green tiles were used in the Turkish period to cover the domes of mosques and Dervish convents : an example of this is the mosque of Suleimân Pasha (Saria el-Gabal), built in the sixteenth century, at the Citadel.

## PARTITION B.

These tiles were imported into Egypt from Turkey in the sixteenth and seventeenth centuries. They are distinguished by a greater variety of colour, and often by the presence of a beautiful red enamel. Their glaze is always perfect, even when the drawing shows a deterioration in skill and taste.

34 to 43. — Glazed tiles in many-coloured enamels. White bands in relief form by their interlacings compartments of varied colour and diverse geometrical shape, giving to the tile a

"cloisonné" appearance. The work is very remarkable and recalls the pottery of Spain, whence these tiles were very probably imported.

34. — Quarter of a panel with part of a battlement (merlon).

From the mosque of Khushkadâm el-Ahmedi at Darb el-Husn, Cairo.

35 to 43. — Specimens bearing designs either altogether different or in different colours. N° 38 is similar to the lower tiles in N° 34. N° 43 bears a Cufic inscription where may be read the words

*Power to our lord the sultan.* عز مولانا السلطان

N°s 35 to 41 were removed from the prayer-niche in the mosque of Sheiku, where they covered places left bare by the disappearance of the original marble mosaic. One proof that they were a later addition is afforded by the Cufic ascription of praise to a sultan, seeing that Sheiku was a Mamluke emir.

44 to 47b. — Blue tiles bearing white letters in Turkish sulus writing. N° 44 bears the Moslem confession of faith: "There is no God but God and Mohammed is His prophet." N° 45 bears the words "Help is from God and victory is nigh." N° 46 "I trust in God."

47. — These tiles are very curious because they contain a portion of the confession of faith written backwards, that is from left to right.

47 and 47b. — The background is of a darker shade than in the other tiles. The inscriptions comprise invocations addressed to God.

**48.** — Large tablet of enamelled ware representing a view of Mecca with the Kaaba and its surroundings.

The inscription relates that it was made by Mohammed of Damascus in A.H. 1139, A. D. 1726.

**49.** Square tiles with a design occupying two adjacent tiles.

The background is a beautiful white; the design of carnations is carried out in blue, green, and red enamel. Fig.



42.

Fig. 42.

From the sebil of Omar Agha, at Cairo, built in 1653.

**50.** — Six tiles. From a vase rises a sheaf of cornflowers, a favourite subject with Arab craftsmen.

From the *wakf* house of Radwân Bey.

**51.** — Square tiles with a design of carnations and wild poppies in a splendid red.

**52.** — Three square tiles bearing cornflowers separated by cypress trees.

Concerning this tree we read in the work of Prisse d'Avennes : "Arab writers are not agreed on the symbolism of the cypress to be seen so frequently on tombs, earthenware, tissues,

and carpets, especially in Turkey and Persia. It is sometimes represented with its head bowed, as if yielding to the wind. Arabs relate that it is the tree to which the demon was chained, and consider it as the emblem of liberty. In Persia it was the emblem of religion, and represented the soul aspiring to heaven."

**53.** — Square tiles with floral ornaments in blue on a white ground.

From the mosque of Ak Sunkur.

The mosque of Ak Sunkur, built in the fourteenth century by an emir of that name, was greatly damaged by an earthquake. It was repaired in 1653 by Ibrahim Agha Mustafazân, who faced the east wall of the *liwan* with enamelled tiles, and built for himself in a corner of the mosque a tomb of which the walls are covered with tiles right up to the ceiling. Some of these tiles bear very beautiful designs.

**54 and 55.** — Five tiles bearing a handsome design, well carried out.

**56 to 58.** — Square tiles with beautiful enamel.

**56.** — Tiles with large designs.

**57 and 58.** — Tiles from the framing of a prayer-niche.

These tiles are from the mosque of el-Azhar, where they decorated a small praying room in the courtyard near the Turkish section.

**59.** — Three oblong tiles, with white design on blue ground.

**60 to 65.** — Enamelled tiles with a central design.

**70 and 71.** — Square tiles with a design of cornflowers.

**78.** — Square tiles with a design of poppies.

**81.** — Square tile from the mosque of Sayedna el-Hussein.

**82 to 86.** — Tiles with poor designs and uneven glaze : apparently all the product of one maker.

**87 to 96.** — Pieces of borders.

**97 to 101.** — Square tiles and borders from Damietta.

No. 97 very closely resembles No. 81.

**102.** — Square enamelled tile with a geometrical design feebly drawn, but with excellent glaze. (Fig. 43).

From Rosetta. Presented by M. Kyticas, 1903.

**103.** — Four large panels, each made up of fifty square tiles.

From a vase placed upon a stand spring sprays of flowers which cover the greater part of the surface. Flowers also decorate the upper corners cut off by a much-indented arch surmounted by the crescent. The drawing and execution are not of the highest quality. Probably Tunisian work. (Fig. 44).

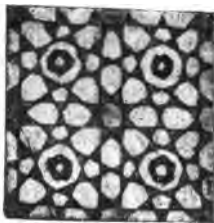


Fig. 43.

From the ruined house of the lady Nefisa Gasûsa,  
Cairo.



Fig. 44.

SHOW-CASE A.

Fragments of pottery found in the rubbish-  
mounds to the south of Cairo.

Presented by Dr. Fouquet. 1893.



The lower layers of the mounds lying to the south of Cairo are formed of the ruins of the ancient town of Fostat, burned to the ground in A.D. 1168. This part of Cairo was set on fire by the grand vizir Shawir to prevent its occupation by the "Franks", at a moment when the Crusaders were approaching the capital.

Ever since, the site has been used as a public dust-heap, and on it may be found fragments of objects from all periods. Almost all the fragments exhibited in the show-cases were obtained from these mounds.

### SHOW-CASE B.

Group *a*. — Pieces of lustre ware. To one fragment is still attached the tripod or baking cockspur, on which another object was placed to be baked with the first. Some of the objects shown are lamps.

Presented by Dr. Fouquet, 1893.

Groups *b*. and *c*. Enamelled vases mostly from Upper Egypt.

### SHOW-CASE C.

Enamelled vases found in Upper Egypt.

### SHOW-CASE D.

Vessels in glazed and unglazed ware.

### SHOW-CASE E.

Articles in unglazed earthenware.

*a*. Makers' marks.

*b*. Fragments of vases bearing marks which in-

dicating the names of the towns where the articles were made, such as Raidanieh, near Cairo; Dikirnis (in Dakahlieh Mudirieh) and Minat-Sherif.—A.B.

*c.* Lamps. The one bearing a Cufic inscription was presented by H. E. Daninos Pasha, 1905.

*d.* Fire grenades. One is stamped with the word *nigm*, meaning star.

#### SHOW-CASE F.

Articles in glazed ware.

Lamps, vases, fire-grenades.

#### SHOW-CASE G.

*a.b.c.* Fragments of vessels showing inscriptions.

It is to be remarked that all the words which can be read on these fragments are shreds of phrases relating titles, or ascriptions of praise usual in the middle ages. Thus the word *sultan* on the piece *a* was certainly part of a title. On piece *b* may be read ..... *وعلى رسم الجناب العا* *made by order of his Excellency*.... The same form of words is found on piece *c*. This is the form of words to be seen on many objects of the fourteenth and fifteenth centuries.



Fig. 45.

*d.* Ornament designed with much spirit.

*e.* Bottom of a dish, with floral ornament. (Fig. 45.)

*f.* Bottom of a dish : showing inscription and white cross.

*g.* Fragments of lustre ware.

SHOW-CASH H.

Fragments showing armorial bearings and figures of animals.

*a.* The sword (the heraldic symbol of the esquire) and the crescent. (Fig. 46.)



Fig. 46.

*b.* Bow with two arrows. On the outside of the fragment may be read part of a title المحدثى followed by the name of the emir بكتمر السيفى, el-Seifi Buktimur.

*c.* The chalice (arms of the cup-bearer). (Fig. 47.)

*d.* The lozenge. (Fig. 48.)

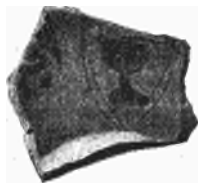


Fig. 47.



Fig. 48.

*e.* The *jukân*, arms of the *jukandar*, master of the game of polo.

*f.* The *kabak* <sup>(1)</sup>.

(1) According to Rogers Bey (*Bulletin de l'Institut égyptien*, 2nd series, p. 127) this symbol is the target. The lamp of Emir Almâs, No. 3 in the Fifteenth Hall, bears the same emblem.

*g.* Fleurs-de-lis.

*h.* Figures of animals, among which the eagle is probably an armorial bearing.

*k.* Articles rejected at the kiln as spoiled and worthless.

Presented by M. Reboul. 1903.

### SHOW-CASE I.



Fig' 49.

Vases : some incomplete.

*a.* Handsome vase of a light yellow colour bearing an inscription in badly written naskhi characters. (Fig. 49.) The following is the text :

مما عمل برسم الدار العالية المولوية المحروسة المخدمومة . . . . الايدكية  
دام عزها بقاء مالكمها

*Among what was made by order of the sublime, lordly, well-guarded, well-served house . . . . of Aidakia (?) ; May God perpetuate its glory by the long life of its proprietor.*

*b.* (group). Fragments of vases from the mounds of Old Cairo. Some pieces bear figures of men and animals ; one piece bears the inscription عمل برسم المرداني made by order of el-Márdâni ; others are of lustre ware ; others bear the signature of the maker as غمبي

*Ghaibi* ; غيبى الشاى *Ghaibi the Syrian*; غزال *Ghazâl* :  
 أبو العز *el-Harmûzi* : أبو العز *Abu el-Ezz* <sup>(1)</sup>

Presented by Mohammed Ezzat Bey, 1905.

c. Small vase in glazed ware : light yellow interlacings on a dark brown ground.

Presented by Mohammed Eff. Abd el-Azîm, 1904.

d. Dish of cornelian with raised sides cut in facets.

This article is unique and of extreme value. It was found in the mosque of Sultan Kalaûn, and is doubtless an object that belonged to the rich collections of the Egyptian sultans, among the treasures described by Oriental historians.

**104-105.** — Large vessels in unglazed ware.

N° 105 was presented by Sheikh el-Gohari, 1891.

**106.** — Large vessel in enamelled ware, covered with a network of lines.

From the mosque of el-Azhar.

**107 to 114.** — Ovoids ; egg-shaped objects in enamelled ware of a white ground with designs in blue. The work is well carried out.

These ovoids were suspended above lamps, as shown in Nos 108 and 113. They are sometimes made of glass or of wood ; sometimes they are ostrich eggs. The series exhibited here all came from the mosque built near the Citadel by the Emir Kân-bay, principal esquire to Sultan Mohammed son of Kaïtbay.

(1) See concerning these signatures the work of Dr. Fouquet, previously cited.

**115.** — Large globe in enamelled earthenware ; white ground decorated with blue flowers.

**116 to 120.** — Hanging lamps in enamelled ware.

**117.** — On the bulb the text is from the Koran. On the neck is inscribed *أشغل الزريع سنة ١١٥٥* *made by ez-Zâri, 1155 (A.D. 1742).* See No. 24.

**121.** — Ovoid in yellow enamelled ware.

**122 to 124.** — Ostrich eggs. The two numbered 123 and 124 come from the mosque of Sayed el-Badawi at Tanta.

**125 and 126.** — Globes in enamelled ware.

**127.** — Brass lamp, consisting of a tray with sockets, with raised and perforated border ; the upper part is shaped like a minaret or a baluster and carries arms arranged to receive glass lamps. Below is a smooth tray decorated with hemispheres and stars. On an applied band is the following inscription :

عمل الحاج محمود الضراب في النحاس يعرف بالسفياني

*The work of the pilgrim Mahmud the copper-smith, called es-Sufiâni.*

## THE TWELFTH HALL.

### POTTERY FROM EUROPE, SYRIA, PERSIA, &c.

The enamelled tiles shown against the east partition are of European manufacture but were used in Egyptian buildings. Some are made after the Arab style or contain designs suggested by Arab style ; others are frankly Western.

**14 to 31.**— Small square tiles with bad enamel. Their design and the colour of their enamel suggest Tunisian ware. Nos. 22 and 25 imitate Spanish work.

28. — A design singularly uncouth.

33 and 34. — In spite of the cypress design these tiles plainly betray foreign workmanship.

**36.** — Tiles from Delft. In the sebil founded by Sultan Mustafa in 1759, opposite the mosque of Sayeda Zeinab, the walls are entirely covered with these tiles.

### SHOW-CASE A.

**37 to 41.** — Enamelled tiles of Syrian manufacture.

37. — Panels made up of twenty-nine tiles, in hexagons, of a white ground with-blue designs.

These designs are greatly varied, and all but one are floral.

38. — Panel made up of four tiles. A sheaf of flowers springs from a vase.

39. — Tile with design of an Arab arch having outside it arabesques in white on a green ground and inside it a floral design in blue and green on a white ground.

Presented by M. Kyticas, 1904.

40 and 41. — Two large tiles with fine designs in blue and green on a white ground.

42. — Oblong tablet in blue enamel. The centre is occupied by a prayer-niche flanked by columns. In the curved field enclosed by the upper frame of the niche is a hanging lamp inscribed with the Moslem confession of faith. On the entablature of the niche is an inscription in Cufic letters: on the outer border and in the depth of the niche are inscriptions in naskhi. At the bottom of the niche near a Koranic text and the Bismillah is the signature of the craftsman in the words *عمل علی بن محمد* *the work of Ali son of Mohammed*, and the date 716 (A. D. 1316) in figures. This number is written on the left side of the border.

\* In the name Mohammed there is a **h** instead of a ح, showing that the craftsman was a Turk or a Persian. There are also errors in the inscription above the arch.—A.B.



**43.** — Tombstone in enamelled ware with an inscription in brown letters on a whiteground. The text in the upper field is Koranic, and so is the beginning of the inscription in the large field : the second part of it is the following :

هذا القبر عمارت المعصوم معظم المطهر يسمى استاذ فقيدشاه بن استاذ  
عبد الله بن استاذ حسينشاه كاشي

\* *This is the tomb of the upheld, revered, and purified Yassa, the master of Fakishah, son of the master Abdallah, son of the master Husseinshah.*

The names indicate a Persian origin. There occur also errors of orthography and grammar which would only be made by a writer whose mother tongue was not Arabic. — A. B.

**44.** — Tablet bearing a drawing of the Kaaba and other holy places. In the top border is the Moslem confession of faith in white letters on a black ground ; on the three sides are doors and minarets on a green ground. At the bottom are the words عمل أحمد الواقع في سنة ١٠٧٤ *The work of Ahmed in the year 1074 (A. D. 1663).*

An inner border made up of arches surrounds the white field in which may be seen the Kaaba, the tomb of Abraham, the tomb of the learned el-Hanafi, minarets, etc. The vases in brown enamel probably refer to the Well of Zem-zem, also shown on the tablet. Lastly, on the top to the left of the inner field, is the name of the owner, Mohammed Agha.

#### SHOW-CASE B.

**45 to 51.** — Persian ware : tiles.

45 to 49. — Ground-work in brownish lustre-ware : inscription in blue in relief : ornaments in very light green. No. 49 has a Cufic inscription ; the remainder have inscriptions in naskhi. All the inscriptions are taken from the Koran.

50.—Tile, in form an eight-pointed star. A white border filled with inscriptions surrounds a field in somewhat faded lustre-ware on which are designed four seated female figures, richly dressed ; the remainder of the background is filled with figures of birds and arabesques. All are drawn with much spirit, especially the birds, which are full of movement. The value of the tile is much enhanced by its date, A.H. 1203: thus it was made at an epoch when in Persia and the countries under the influence of Persian culture marvellous buildings were constructed glittering with enamelled tiles.

The inscription in Arabic is the following :

أبها العائى نخفة لحمى	محملى منه كسوة الاوصال
قلما توجد الفضائل الا	فى خفاف الرجال دون الثقال
ينظم الدر فى السلوك وتابى	عزة الدر نظمته فى الجبال

*\* Do not reproach me for slenderness, for I am satisfied with what covers my bones. Are not good qualities more often found in slight men than in those who are stout ? Pearls may be strung upon a thread, but not upon a rope !*

The rest of the poetry is illegible, but the ending may be read as follows :

... صنعہ فی ليلة الاربعاء من أواخر صفر سنة ستماية هجرية عربية

.... made it on the night of Wednesday, last day of the month of Safar of the year of the Hījra 600. (October 1203). — A.B.

51. — Small star of the same shape as No. 50. A blue border bearing an inscription in Persian in white letters surrounds a field in lustre-ware containing the figure of an ass standing in front of a walled manger.

52. — Spanish-Arab dish ; ornaments in relief, ground white, designs in blue and brown lustre-ware.

54 to 60. — Jars in glazed ware, made in Rhodes. On several are characteristic designs in good enamel.

61 to 63. — Vases.

61. — Vase with black ornaments on a white ground.

Presented by M. Kyticas, 1905.

62. — Small vase with inscription in black on a white ground ; around the bulb is a trail of foliage in blue.

64 to 64a. — Bowls.

64b. — Bowl with blue ornaments on white ground. On the bottom of the bowl on the outside is the maker's name: عمل رمضان سنة ١٢٣١ *The work of Ramadân, 1234.* (A. D. 1818).

65 to 68. — Four celadon vases, found in the mosque of Sultan Hassan.

These old porcelain articles in seagreen are fairly common in Egypt. They are to be found as heirlooms in native families, and occasionally in fragments among the rubbish mounds of Old Cairo. Designs from porcelain are often found copied on glazed ware, another record of the commercial relations of Egypt with the Far East. What is still more curious is that this celadon ware is known on the market as "Ghuri." Does this mean that Sultan el-Ghuri, who, contrary to his predecessors, made extensive use of enamelled tiles in his Mausoleum, desired to introduce the manufacture of porcelain into Egypt? In any case no Egyptian porcelain has yet been identified. (1)

71. — Plaster. Internal decoration of an Arab hall.

Between two windows surmounted by stalactites is a round tracery window ; two other windows are shown, one on each side. Above is a frieze formed of small niches with stalactites. Finally there is a band bearing a richly decorated inscription of

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(1) Mr. L. Solon notes the great value attached to old celadon ware in India and particularly at Delhi, where it is called "Ghuri" *ghorian ware* as in Egypt. According to tradition, it was Mohammed Shihâb ed-Din Ghuri (1186 to 1206) who imported this old porcelain into Indian countries. *Pottery worship: Old celadon.* Vyse and Hill, Stoke on Trent, 1898.

"Bismillah," with a border that surrounds a panel making the centre of the wall.

These are perhaps the last existing specimens of this mode of decoration, which artists and old inhabitants tell us was often to be met with in ancient Arab houses. The few old interiors still in existence have wainscots of marble and beautiful ceilings of carved and gilded wood, but the walls are always bare.

**72 to 74.** — Fronts of a wall-cupboard from a dwelling house, the *wakf* el-Redeini. No. 72 at the end of an inscription in bad naskhi bears the date 1142 (A. D. 1729). All three articles come from Mehallet el-Kubra, and resemble the articles of woodwork from the same town exhibited in the Seventh and Eighth Halls.

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## PASSAGE: THE THIRTEENTH HALL.

### VARIOUS.

**1 to 5.** — Modern lamps.

**6.** — Lantern in the shape of a hexagonal prism, of wood covered with painted and gilded paper.

Modern work ; made by a European.

**8, 9.** — Plaster casts of prayer-niches.

**8.** — Prayer-niche covered by a shell transformed according to Arab taste : on the edge runs a band in the form of a pointed arch covered by an

inscription decorated with flowers. The upper corners are adorned with arabesques. The sides, separated from the niche by two pairs of slender columns, have retained little of their adornment. The archaic ornaments of this niche resemble those of the mosque of Ibn Tulun, but show remarkable development, and are thus of great interest to archæology.

The original niche in stucco is built against an outside wall of the tomb known as *esh-Shabihi*, situated to the south of Cairo not far from the tomb of the Imam *el-Shafai*.

9. — A beautiful prayer-niche, rich in designs and valuable by its historical inscription which informs us of its donor and the date of its construction. The text, in Cufic letters of rare beauty, forms a band on the outside, as follows :

أمر بإنشاء هذا المحراب خليفة فقي مولانا وسيدنا الامام المستنصر بالله  
 أمير المؤمنين صلوات الله عليه وعلى آبائه الطاهرين وأبناؤه المنتظرين  
 السيد الاجل الافضل سيف الامام جلال الاسلام شرف الانام ناصر  
 الدين خليل أمير المؤمنين

*Ordered the construction of this prayer-niche the successor of the servant of our lord and master the Imâm el-Mostansir b-Allah, commander of the Faithful, may the blessing of God be upon him and upon his pure ancestors and his awaited descendants, the noble lord el-Afdal, the sword of the Imâm, the nobility of Islam, etc.*

The person signified by this inscription is Shahinshah, the son of Badr-ed-Dîn Gamâli vizier of el-Mustansir ; thus the prayer-niche dates from 1094 <sup>(1)</sup>. It is consequently a work of the Fâtimide period, as is shown also by the terminals of some of the letters of the inscription.

Besides other inscriptions of less importance, the composition of the lines and ornaments, and especially the shape of the niche bounded by a Fâtimide or Persian arch supported by columns, render this prayer-niche remarkable. The upper part or tympanum is adorned by a geometrical design which is often reproduced in the thirteenth and fourteenth centuries, usually upon brass vases : the tympanum is surmounted by a crescent, which is one of the oldest representations of this nature. There is marked progress in the art of this prayer-niche as compared with that of N° 8, notably in the frieze, in the manner of treating the foliage, which is derived from similar leaves for each.

This cast was taken from the prayer-niche in stucco to be found built against a pillar of the eastern liwan of the mosque of Ibn Tulûn.

**10-11.** — Cast of the inscriptions in an opening on the east side of Burg ez-Zaffar, at a depth of about ten metres. On the band is the Bismillah, and a text from the Koran ; on the disk is the sentence *الله الواحد القهار* *Power is to God, the One, the Conqueror.*

The raised terminals of the Cufic letters of the inscription

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(1) We give this date following the calculation of M. van Berchem, who speaks of this prayer-niche in his *Corpus*, p. 32, whence this rendering of the inscription is taken.

show it to be either of the Fâtimide period or of early Ayûbide times.

Presented by M. Herz Bey, 1904.

**12-13.** — Two large marble tablets with a long Turkish inscription commemorating the building of the Helmieh Palace at Cairo by the Khedive Abbas I. in 1265, A. D. 1848.

Presented by H. H. the Khedivah Mother, 1903.

**14.** — Corner of a small room from Rosetta. Plate VII.

The town of Rosetta, justly renowned for its architecture in figured bricks, is not less so by its woodwork, which takes a prominent part in its buildings <sup>(1)</sup>.

Projecting storeys supported by beams carved with inscriptions and ornaments are features common to the outside of the houses; within are sculptured wall-cupboards, doors, and fine ceilings. Sometimes whole rooms are covered with woodwork. A beautiful example of this kind of work is supplied by the corner of a room exhibited, with its multitude of niches with indented sides and its wall-cupboards. The recess in the middle is a place for resting. The ceiling (restored) and the indented frieze of mashrabieh are also remarkable.

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<sup>(1)</sup> See concerning the architecture of Rosetta the author's report in the Bulletins for 1896 and 1899 published by the Commission for the preservation of monuments of Arab art.





Corner of a room, from Rosetta.



## THE FOURTEENTH HALL.

### TISSUES AND TEXTILES.

The textile products of the Moslem nations are well able to bear comparison with the products of their contemporaries or of those nations whose civilisation was replaced by Islam. The weaving industry in Moslem Asiatic countries may be considered as the continuation or the offspring of the Byzantine and Sassanide industries which are so justly renowned, and to which are attributed many beautiful specimens preserved in various museums. And in general it may be said that in all countries, including Spain, in which the Moslems have lived, weaving has flourished and prospered, even when the Moslem domination existed but for a short time <sup>(1)</sup>.

With some nations this industry has been permanently lost; with others it reappeared from time to time under the impetus of more energetic dynasties. Thus in Persia the textile art blossomed anew in the sixteenth and seventeenth centuries <sup>(2)</sup>.

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(1) "In Sicily they make linen cloth of extreme fineness, and pieces of striped silk each worth ten dinars at Masr". *Sefer Nameh*, page 122.

Sicily was a Moslem possession during a hundred and five years only, from A.D. 947 to 1053.

(2) *Figurale persische Stoffe aus dem Zeitraum 1550-1650*, F. R. Martin, Stockholm, 1899.

In Egypt the textile industry was exercised with the greatest success, and historians testify that the fame of Egyptian weavers extended far beyond the limits of the country and even into Western lands. There is nothing wonderful in this, considering the degree of development to which spinning and weaving had been carried by the Copts, whose work was well known in the pre-Islamic period. No doubt their influence was manifested in this branch of industry as in so many others, and the Arabs of Egypt are greatly indebted to them for the perfection to which the art was raised. It is also well established that the Copts under Moslem rule continued to excel as weavers. Nasiri Khosrow had occasion to admire their skill. "At Tinnis", he says, "is woven coloured *kasab*; this cloth is used to make turbans, caps, and women's garments. In no place in the world is such beautiful coloured *kasab* made. White *kasab* is made at Damietta. What is woven in the private factories of the sultan is neither sold nor given away". The learned translator of this narration adds that the *kasab* in question was a linen cloth of extreme fineness, made at Tinnis and at Damietta by Coptic workmen. Nasiri Khosrow declares also that he heard of a Persian sovereign who sent twenty thousand dinars to Tinnis to obtain a robe of this famous cloth; but it was reserved for the sultan's sole use, and the Persian's agents remained several years in the

town without being able to procure the wished-for garment <sup>(1)</sup>.

The same traveller tells us that another speciality of Egyptian manufacture was the cloth called *bucalimun*, whose colour varied in different lights <sup>(2)</sup>. It was exported to countries both Western and Eastern <sup>(3)</sup>.

Cairo also had celebrated weavers. The piece of linen cloth of the time of the Caliph el-Amin, shown as No. 1, in the collection, is in itself sufficient to prove the importance of the factories here, which provided for the needs of the court of Bagdad. But there were, above all, certain towns of the Delta well known for their weaving; Alexandria, Dami-etta, Shata, Difu, Damira, Tuna, and Tinnis. Tinnis was supreme, for the Greek emperor esteemed it so highly that he vainly offered the sultan of Egypt a hundred towns in exchange for it so, far had he been carried by the desire to possess the town that manufactured *kasab* and *bucalimun*.

The names of other wonderful stuffs have come down to us. At Tinnis were woven garments called *sharûb*, which were unparalleled throughout the world. Another tissue destined for the personal

(1) Sefer Nameh, p. 111.

(2) Another historian, Yakût, relates that the women of Sigilmassa *جلماسة* in the province of Kairwan, spun a wool which served to make cloth still finer than the *kasab* of Egypt. (Note of Sefer Nameh, p. 120).

(3) El Makrizi, Vol. 1, p. 367.

use of the Caliph was called *badanah*; it was so artistically woven that the robe was complete when it left the loom, and required neither cutting nor sewing. Alexandria had a speciality in linen cloth called *shirib*, which sold for several times its weight in silver. In the villages of Debik near Damietta were manufactured cloths figured with gold, and linen turbans.

The workshops were either private, or they belonged to the caliphs and the sultans: in the latter case they were controlled by a very interesting administrative organisation. The workshops were under strict supervision, and at the head of the administration was, at least in Fâtimide times, a director who enjoyed unusual consideration <sup>(1)</sup>.

The collection in the Museum, though recent and limited, contains several pieces of great value. Most of them come from the tombs of Upper Egypt. Among those which we possess, the oldest piece of cloth dates from the beginning of the ninth century, at a time when Egypt was governed by the Abbaside Caliphs of Bagdad. A piece of green silk with yellow designs belongs to the period of the Fâtimide caliphs, under whom the weaving industry was greatly developed. The period of the Mamluke sultans is also well represented, notably by the

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<sup>(1)</sup> For further details on this subject see *Les manufactures d'étoffes en Egypte au moyen âge*. (Bulletin de l'Institut égyptien, 1904), by Aly Bey Bahgat.

cloth bearing the name of Sultan Mohammed son of Kalaûn. A fragment of linen cloth printed with the titles of an unnamed royal Mamluke, though mentioned last, is not the least interesting object in the collection.

## THE FOURTEENTH HALL.

1. — Piece of very fine linen cloth with band of embroidered silk having above it an inscription worked in minute Cufic letters so small as to appear like a dark line in the stuff. Both the cloth and the embroidery are of extreme delicacy, and the value of the exhibit is enhanced by the historical importance of the inscription, here quoted.

بسم الله بركة من الله لعبده الامين محمد أمير المؤمنين أطال الله بقاءه  
مما أمر بعمله في طراز العامة بمصر الفضل بن الربيع مولى أمير المؤمنين

\* *In the name of God. Blessing from God be upon His servant el Amin Mohammed Commander of the Faithful ; may God grant him long life. This is part of what was made in the public broidering establishment at Masr by the order of el-Fadl, son of el-Rabia, friend and follower of the Commander of the Faithful.*

— A. B.

This inscription shows that the cloth here exhibited was made at Cairo (Fostat) specially for the son and successor of the famous Abbaside Caliph Harûn er-Rashid, between A.D. 800 and 810.

Attention is called to the extraordinary fineness of the linen. It is probable that we possess here a specimen of the *kasab* so highly praised by Nasiri Khosrow.

5. — Tissue of silk. On a green ground alternate undulating yellow stripes form oval cartouches which enclose figures of birds and of imaginary animals resembling sea-horses, in pairs back to back, woven in yellow silk also.

This piece of silk comes from a tomb in Upper Egypt and is a portion of a coat; other pieces of the same garment may be seen in certain museums in Europe (1).

Pairs of figures back to back form a favourite design in the decoration of textiles of this period.

6. — Steel-blue cloth bearing a pattern of entwined stems and indented leaves in light blue-grey. Within the outline of the leaves are phrases which read.....

عز مولانا السلطان الملك الناصر ناصر الدنيا والدين محمد قلاوون

*Power and might to our lord the sultan the king en-Nâser, protector of the world and the faith, Mohammed Kalâûn* (2).

The inscription proves the cloth to date from the end of the thirteenth or the beginning of the fourteenth century. (Fig. 50.)

7. — Small fragment of yellow and blue cloth.

(1) Professor Lessing of Berlin, to whom I am most obliged for the information, tells me that the Kaiser Frederick Museum also possesses a piece of this same cloth, which he considers to be a twelfth century product.

(2) The word بن *son* is missing from the inscription.



In an oval field are ascriptions of praise to a sultan. عز مولانا السلطان عز نصره *Honour to our lord the sultan, may his victory be exalted.*



Fig. 50.

These sentences are repeated symmetrically and therefore written once backwards. The centre of the field is occupied by a double eagle as an armorial bearing. (Fig. 51.)

- 8.— Half a waistcoat of very light blue cloth with designs in a deeper shade. On the edge are a few buttons; in the middle of the upper part is a semi-circle with interlacings and cartouches containing the word "the sultan" in Arabic, these ornaments being woven in silver.



Fig. 51.

- 9.— Linen embroidered with red silk.

The words in large and small characters are wishes.

المجد... لك القبال... العز... To Thee be power..... prosperity... greatness.

The cloth is made up of two separate pieces arbitrarily joined together. In the two circles are heraldic ornaments in the form of shields embroidered in silver with fields of gules on argent.



Fig. 52.

- 10.— Linen finely embroidered. The inscriptions are pious wishes. Fig. 52.

**11.—Printed linen.** The inscription is part of the titles of a Mamluke. What can be read is enough to classify the object as dating from the times of the Mamluke sultans of the thirteenth to the fifteenth centuries. (Fig. 53.)



Fig. 53.

**12. —** Many-coloured cloth, woven with ornaments representing Cufic letters and a quadruped.

**13 to 15. —** Men's caps, *takieh* <sup>(1)</sup>.

**13. —** Cap formed by sewing together different pieces of stuff, some of them bearing scraps of sentences referring to a sultan, while other pieces of silk are embroidered with figures of quadrupeds very well designed.

**14 and 15. —** Caps with bands of silver thread.

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(1) El Makrisi, Vol. II. p. 104, has a curious remark concerning caps. He criticises the habit among men of going out in the streets wearing caps instead of turbans. Men of every station, he says, had this habit, from the poor artisans to the highest officials, and even soldiers. He says of their caps that while they were formerly only one-third of a cubit in height they were now two-thirds of a cubit high, and made men appear to wear the head-dress of women. — A.B.

On No. 14 is embroidered "the sultan" in Arabic ; No. 15 is made of red velvet.

**16 and 17.** — Wooden stamps engraved with floral ornaments for printing cloth.

Presented by M. Kyticas, 1903.

**18 and 19.** — Linen cloth embroidered with geometric designs and imitations of Cufic letters.

**20.** — Tissue of red and white silk. The inscriptions comprise the Moslem confession of faith, phrases from the Koran, and invocations. The well-formed sulus characters show Turkish origin. The exhibit is a fragment of the silk tissue woven until recent times at Héréké in Turkey and destined for the interior of the Kaaba at Mecca <sup>(1)</sup>.

**21 and 22.** — Collection of pieces of cloth from tombs.

Several of these articles are of modern manufacture and were probably imported from Europe.

**23.** — Garment embroidered in the style of the Balkan races.

**24.** — Covering of a cenotaph made of different cloths and decorated by means of pieces applied in patterns.

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(1) D. F. Miguel y Badia (*Collection des tissus anciens*, Barcelona, 1900. pl. XI) gives a drawing of cloth exactly similar, but calls it "red and white Spanish-Arab silken tissue of the fourteenth or fifteenth century."

## LEATHER-WORK.

This chapter might better be headed, "book-bindings," for the work in leather possessed by the Museum includes in reality only book-bindings and two wooden Koran-cabinets covered with leather. There remains, however, sufficient to prove beyond doubt that among the Arabs the art of working in leather had acquired great excellence, and worthily rivalled the high degree of perfection attained in other crafts. But it is unfortunate that so little of their leather-work now exists.

Prisse d'Avennes, who mentions all Arab industries, when speaking of leather, only describes a bow-case and a quiver. The inscription which may be read upon the latter, الملك الطاهر أبو سعيد *King ez-Zäher Abu Saïd*, is the name either of Sultan Bar-kûk, A. D. 1382, or of one of the three kings called ez-Zäher who reigned in the fifteenth century <sup>(1)</sup>.

But among a nation of warriors and horsemen like the Arabs, many other accoutrements must have been made from leather; saddlery, for example, was probably an extremely flourishing industry. There is, however, no material proof in

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(1) *L'art arabe*. These two leather articles are adorned with arabesques made up of entwined stems and foliage which stand out from a dark reddish ground. The arabesques are light brown; the foliage is red and green on the quiver, and yellow and green on the bow-case. A coloured border on a green ground surrounds the fields.

support of this conjecture ; and we are compelled to fall back upon book-bindings to derive information as to this vanished art. Of these book-bindings a very large number have survived, and they date from so many periods that a detailed study of their leather-work is not difficult ; while they are of such beauty and perfection that they lead us to believe in an extraordinary development in all branches of the craft, including the making and decoration of warlike equipments differing widely in use and character from the book-bindings we have before us.

In Oriental bindings the edge is flat and almost invariably covered by a flap which is ornamented as profusely as the rest of the binding <sup>(1)</sup>. In volumes of average size the size of the flap is limited by lines drawn from the centre of the oblong to points at exactly two-thirds of the height at each end. This rule does not hold for very large books,

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(1) Mr. Paul Adam (*Kunstgewerbeblatt*, No. 5, 1388, Leipzig) says that the flap does not cover the side, but is, on the contrary, tucked in beneath it.—This method may be seen in use to-day among Orientals ; but the following considerations hinder us from sharing the opinion enunciated by this author. In the first place the ornamentation of the flap represents exactly the ornamentation of the hidden part of the side ; secondly, the considerable thickness of the flap, especially in Turkish binding, would prevent it from being conveniently arranged beneath the side ; and finally the back or hinge of the flap is always large enough to enfold both the enclosed book and its covering.

nor for the flaps of sheaths or cases into which books are inserted from below. <sup>(1)</sup>

Unlike European bindings the side of an Oriental binding never projects beyond the edge of the book. The leather employed is usually morocco. The adornment is generally carried out by gauffering or embossing with dies and moulds of iron and camel-skin ; but other methods of ornamentation are seen, such as pinking, painting, and silk insertion.

Oriental bindings found in Egypt fall into three groups :

I Arab bindings : i.e. Egyptian-Arab.

II Persian bindings.

III Turkish bindings.

The Museum possesses a collection which in richness yields only to that of the Khedivial Library <sup>(2)</sup>

<sup>(1)</sup> Very rich bindings were usually provided with some form of sheath or case. We have already described the beautiful Koran-coffer of wood covered with fine mosaic, No. 156 in the Seventh Hall, and the brass coffer inlaid with silver, No. 45 in the Ninth Hall ; in the Fourteenth Hall with the bindings are exhibited two similar objects covered with leather. Such coffers were intended to hold a Koran written in several volumes. For a Koran in one great volume a case was made in the form of a diptych, in two folds opening like the book it enclosed, as may be seen in No. 158, Seventh Hall.

<sup>(2)</sup> With the exception of a few specimens found in the mosque of Sultan Barkûk, all the bindings in the collection come from the mosque of el-Muaiad. There they were found, heaped-up among books in a small room behind the wall of the prayer-niche ; in all probability they were part of the library with which the mosque was endowed by its founder.

## I. ARAB BINDINGS.

This series, the product of Egyptian craftsmen, is one of the richest and most varied in the world. Modern bookbinders wonder at the very limited number of tooling-irons employed in creating the wealth of arabesques formed by the fantastic play of interlacing lines. The ornamentation is sunken; the natural colour of the leather is always retained, a darker shade showing where the gauffering irons were applied. When painting and gilding are made use of, the fields formed by the interlaced lines are left in the natural colour of the leather as a contrast, enhanced sometimes by brightening them with dots or tiny designs in gold, with a most charming effect. Another method often used consisted in pinking or cutting out an intricate design and applying it upon a background of silk, at the same time drawing a gilt line on the leather parallel with the edge of the design. The most beautiful Oriental bindings are formed in this way.

The designs are essentially the same as those to be admired in every kind of Arab decorative work. On the outside are polygonal figures or inscriptions. Geometrical figures are arranged strictly according to the rule followed in the case of wooden panels; a central rose as a main design with a quarter of a rose in each corner. In some bindings only the centre and the corners are decorated while the rest of the surface is left smooth; in other cases a wide



border formed by an inscription surrounds a side completely covered with ornaments <sup>(1)</sup>.

The inner face of the cover, well represented in the collection of the Museum, is always decorated with arabesques, as remarkable for the rich variety of their design as for the skill of their execution.

## II. PERSIAN BINDINGS.

So far as we can gather from the rare examples that have come down to our day, early Persian bindings can have differed very little from the finest Egyptian work, either in taste or execution. A splendid example is to be seen in the beautiful binding of the *Diwan* of Suleiman ibn Mohammed es-Sawâji, written in 1437 <sup>(2)</sup>, where the ornamentation is exclusively and specially Persian; the principal designs are made up of delicate lines carefully gilded, and comprise animal figures and heads skilfully disposed among trails of foliage. The lining of the cover, of leather also, is not less dainty, with its ornaments delicately pinked out, and

(1) Here we would mention the binding of the Koran from the mosque of Gaï el-Yusefi now kept in the Khedivial Library. From certain sentences on the last page of the volume we are able to assign this copy to the thirteenth century: it is still in its original binding.

(2) This volume is numbered 156. *S. R. des Belles Lettres*, in the Khedivial Library.

its background painted in blue. But such examples of the industry of the Middle Ages are few; nearly all the Persian bindings in existence belong to a much more recent period. These cannot be compared with the ancient bindings; in taste and technique they come very close to Turkish work, for which they served as models. The resemblance is so close that the products of the two schools are often confounded, the more so as both schools derive their favourite ornaments from flowers after nature, and as there are certain designs common to both, the design called the cloud being a well-known example. In some Persian bindings the ornamentation in its principal lines imitates the designs usually employed for carpets.

Varnished bindings constitute a variety entirely apart in Persian work, and appear to be the most modern type. In this process the leather was coated with a substance resembling plaster, on which were painted inscriptions, flowers after nature, and sometimes whole scenes in the most vivid colours, and a protecting coat of varnish was then applied. The varnish soon oxidised and acquired a dark yellow tint; but wherever it scales the painting reappears in its original freshness. A specimen of this work may be seen in the Khedivial Library; it is a Koran dated A.H.1205 (A. D. 1790).

At the present time in Eastern countries the art of binding has fallen so low that it may be said to exist no longer.

### III. TURKISH BINDINGS.

The purely native industry in Egypt came to an end with the advent of Turkish rule ; and a great change took place in ornamentation and craftsmanship. Instead of using the tooling-iron which allowed free play to the skill and fancy of the artist, binders henceforth made use of dies and moulds, and their work was necessarily very much inferior in artistic value, in spite of the beauty of some of the designs. The natural consequence of this new method of working was the disappearance of the polygonal design and arabesque of the early Egyptian-Arab style, and of the great skill formerly shown in obtaining the most varied designs by the use of a very limited number of irons. For these were substituted ornaments whose Persian origin is betrayed by the prevalence of designs adapted from nature. Nothing could better establish the truth of this assertion than a volume of the Koran from the mosque of Gaï el-Yusefi in the Khedivial Library. This volume bears a much later date than the other books found with it : it is dated A. H. 1176 (A. D. 1762) and was probably written to replace a volume that had been lost or stolen.

Gradually the taste for relief in book-binding became more and more pronounced, and the craftsman made use of deeper moulds. The leather was pressed and beaten into them with great force, and thus

acquired the very bold prominencies which characterise Persian and Turkish bindings.

The collection of the Industrial Society of Dusseldorf gives us very useful information as to the moulds made use of at this period. Some of them were of camel-skin, and it is generally believed that these belong to a remoter period than the metal moulds, as is proved by the greater sharpness of relief in the more recent bindings. Three brass moulds in the possession of J. A. Cattani Bey of Cairo, by their ornamentation and the arrangement of their inscriptions, appear to belong to a period comparatively recent but at the same time too distant for them to be included among the products of modern industry.

When Persian and Turkish binders wished to obtain a deeply sunken effect they made use of two thicknesses of leather laid one over the other, the design being cut out of the upper layer so that the fields occupied the lower; in this way were obtained two beds of ornamentation. One of the most interesting examples of this process is supplied by a Koran now in the Khedivial Library; it was given by the Princess Safia, mother of the Sultan Mohammed Khân, to the mosque she founded at Cairo. A wide border of inscriptions in strong relief surrounds the middle and angles of the lower surface. The surrounding parts retain the natural colour of the leather, but the rest of the binding is adorned by gilding in two tones. In the last

volume of this Koran the border is decorated with ornaments instead of inscriptions. One remarkable feature of this binding is that its flap is treated exactly as if it were part of the side. The interior is not less delicately worked; the leather lining is covered with a graceful network of ornaments finely pinked and gilded, with fields painted in red, blue, and black. According to an annotation, this Koran was written by Mohammed ibn Ahmed el-Tabrizi (of Tabriz), therefore by a Persian; it is more than likely that the binding was the work of a fellow-countryman of the scribe.

Persian influence is evident in all Turkish art, and, naturally, in book-binding also. It is very difficult to classify the bindings of the latest period; these are those covers which bear on the centre of the side a cartouche more or less elliptical and sometimes many-leaved in shape. The ornament which fills it is always floral, an essential characteristic in both Persian and Turkish bindings. These are the last manifestations of the art of binding in the East; after them it degenerates to naught.

Like other industries, book-binding also influenced European art. The honour of having imported into Europe a taste for this exquisite craft is due to Italians, and it was owing to Egyptian-Arab influence that the bindings of the Venetians Majoli, Canevarius, and Grolier established their fame. There can be no doubt that the bindings in the library of Corvinus, with magnificent miniatures

due to the masters of the "quattrocento," issued from one of these famous workshops, for their style is purely Oriental <sup>(1)</sup>. This influence seems to have persisted to a comparatively recent date; thus the Cologne Museum possesses a binding with the cartouche that we have asserted to belong to the latest period of Persian or Turkish binding.

## ARAB BOOK-BINDINGS.

### SHOW-CASE A.

**1-4.** — Complete bindings and three flaps with open-work ornaments on a background of green silk. These articles bear eloquent witness of the taste and skill of the Arab binder.

**1.** — Both sides are treated in the same way. Surrounded by a double border, the corners and the centre of the field are pierced into arabesques; the rest of the surface is gaufered with varied geometrical designs set off by gilded lines and points. The flap is also adorned with open-work, and its beautiful arabesques bordered by a gold line are shown to great advantage by the green silk background. It is difficult to indicate what is most to

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(1) These bindings, which date from the reign of king Matthias Corvinus, 1458-1490, were carried to Constantinople with the rest of the booty at the time of Turkish invasion during the sixteenth century. They were returned to Hungary in 1875 by Sultan Abd el-Aziz, and are now kept in the Museum of Buda-Pesth.



A Leather Binding.





be admired, whether the beauty of the design, the accuracy of the cutting-out, or the limited number of tooling irons employed in the gauffering. (Plate VIII.)

**5 to 9.** — Bindings with corner designs and central cartouche; the details are set off with gilding.

**10 to 16.** — Bindings covered with geometrical designs. In some bindings, Nos. 10 and 16, the bands are in relief; in some, Nos. 12 and 15, they are sunken in the plane of the leather. A rich effect is obtained by leaving perfectly smooth some of the figures in the rosettes.

**15.** — In this binding many of the details are gilded. (Fig. 54.)



Fig. 54.

**17 to 19.** — Flaps, with different methods of ornamentation. No. 19 shows what a beautiful

effect has been obtained by gilding a few of the lines only.

**20 a.** — Back of a large binding with geometrical designs.

#### SHOW-CASE B.

**20-23.** — Linings with gaufered designs. N° 20 has arabesques with white foliage ; N° 23 has beautiful floral designs arranged in the form of a star.

#### SHOW-CASE C.

*Bindings with designs in the corners and the centre.*



Fig. 55.

**24.** — Lining with gaufered design of flowers in fields enclosed by curved lines.

**25-26.** — Linings with floral design.

**27.** — Well-preserved lining with arabesques effectively arranged and distributed. Fig. 55.

Bindings with designs in the corners and centre.  
Flaps.

SHOW-CASE D.

**28 to 30.** Turkish or Persian bindings with floral or arabesque designs.

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**31.** — Koran coffer with square base. The exterior is covered with light coloured leather ornamented with gilded geometrical interlacings ; in the interior are fifteen lined slots on a green background all covered with very fine leather gauffered with floral designs.

From the mosque of Sultan Hassan, and probably dating from his reign, A.D. 1347 to 1361.

**32.** — Koran coffer in form a hexagonal prism ; part of the covering of black leather gauffered and gilt still remains. The centre of the lid is adorned with a very beautiful rosette of gilded arabesques on a black ground, surrounded by a circular band with a design very well carried out in the colour of the leather on a gilt background.

The ornamentation of the sides was more restrained. They had at each edge a wide band of gilded lines formerly completed at the top of the coffer by the projecting rim of the lid. The lower band was interrupted on two sides by inscriptions, now

fragmentary ; the following words however can fortunately still be read :

... صوه الغورى خلد الله مله ...

.....(*Kan*) *suh el-Ghuri, may God preserve*.....

Sultan el-Ghuri reigned from 1501 to 1516. The coffer came from his mosque.

## MANUSCRIPTS AND VOTIVE TABLETS.

### 1 and 2. — Parts of the Koran.

1. — Illuminated leaf forming the second page of a *goz*, usually the thirtieth part of the Koran, here a sixtieth part, as shown by the inscription at the top of the page. The central field, surrounded by a black floral border, forms an eight-leaved rosette of white lines on a red and white background. Above and below are oblong fields with inscriptions in Cufic referring to the sacredness of the Koran.

These inscriptions are the continuation of two half-sentences on the leaf which preceded this. It was customary to begin each *goz* or part of the Koran with two richly illuminated fields which contained only the verses here quoted :

انه لقرآن كريم في كتاب مكنون لا يمسه الا المطهرون تنزيل من رب العالمين

*This is a holy Koran, preserved in a sacred book ; none but the purified may touch it. It is a revelation from the Lord of the two worlds (heaven and earth).*

The illumination of this page is certainly not of the highest order, though the technique of its execution and gilding is irreproachable. This fact may be explained by the haste with which the work was done, in carrying out an order received. A dedicatory inscription to be read on this leaf shows that this fragment came from the library with which Sultan Muaiad endowed his mosque. The difficulty of completing in a short time such a large and important order probably prevented the artist from exercising greater care in his work.

The inscription to which we allude is as follows :

الحمد لله رب العالمين

أشهد على مولانا السلطان الملك المؤيد أبو النصر شيخ خلد الله ملكه أنه  
وقف جميع هذه الربعة الشريفة وعدتها ستون جزءاً (١) وجعل مقرها  
بجامعه المعروف بانسائه بباب زويلة عمره الله (٢) بحياته وشرط أنه لا يخرج  
منه بعارية ولا بغيرها وذلك ابتغاء لوجه الله تعالى

*\*Praise be to God, Lord of the two worlds. Before witnesses, our lord and master, the sultan the king el Muaiad Sheikh, may God perpetuate his kingdom, declared that he created "wakf" this Koran composed of sixty parts, and ordered it to be kept in the mosque he had founded in Báb Zueila, may God prosper it by his long life. He made it a condition that this Koran should not leave the mosque as a loan or for any other reason. This wakf was instituted from a desire to please God, may He be exalted!*  
— A. B.

2. — Part of another part of the Koran, bearing on one of its pages a dedication almost exactly similar to the foregoing. The vignette at the end of the page marks the end of the chapter.

The writing is not beautiful, but the illumination is carefully done.

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### VOTIVE TABLETS.

Devout Moslems frequently present to mosques, tombs, etc., votive tablets of wood, leather or paper on which are inscribed in beautiful writing invocations, religious sentences, or texts from the Koran. The upper part of the tablets is nearly always artistically carved. The tablets forming the collection in the Museum show very skilful calligraphy, richly ornamented: some include water-colour sketches representing the Kaaba and its surroundings.

These tablets date from recent centuries, and naturally their ornamentation cannot be compared with the splendid illumination of ancient Korans.

4. — Tablet. On the upper part are painted flowers: there is a pretty border of many-coloured arabesques.

5. — The text is surrounded by a crescent in blue.

6. — The work of Khalil Kaanan, in 1814. In the middle is a star made by writing the name of Ali five times. Indifferent work.

7. — The text is placed within a gilt crescent.

8. — Tablet inscribed in sulus and naskhi characters, written by es-Sayed Mohammed el-Wasfi in 1800.

\* This beautiful writing forms a diploma delivered by three professors of caligraphy authorising the writer to exhibit his work and to exercise the profession of a writing master. It contains a remarkable list of caligraphists from the Caliph Aly to the holder of the diploma.—A. B.

9.—The flowers which adorn this board are well drawn and painted. The gilt crescent encloses together with a text the name of Aly arranged as on N° 6. The finest part of the work is the miniature of the Kaaba, which is very well represented.

The tablet was executed by Mustafa Zuhni Zâda in 1780.

10. — Tablet of gazelle-skin. The writing and ornaments, especially those in the corners above the arch, are in Moorish style. The work is signed by Mohammed son of Abd el-Kâder.

11. — Large board divided into many fields which enclose drawings of mosques and holy places executed with great simplicity. The work was presented to the mosque of el-Husseini in 1865 by the chief kavass of the Ministry of Education.

13. — This tablet contains an invocation to God and a verse in beautiful letters cut out of paper.

It seems that paper-cutting was formerly much

practised in Egypt. Prisse d'Avennes makes special mention of it in his work.

**14.** — The field in square Cufic contains the names of God, the Prophet, and the first Caliphs. Above and below are inscriptions in well-formed interlaced Cufic letters. Letters and ornaments are in stucco.

**16.** — Tablet from the mosque of Imâm esh-Shâfâi with gilded stucco letters. Above are the names of God, the Prophet, the four Caliphs, Hassan and Hussein. In the middle is a verse written twice symmetrically. At the bottom is another verse.

**19.** — At the top is painted a representation of the Kaaba. Below on the right is the same subject placed within the mosque at Mecca ; at the bottom are mountains.

**21 and 22.** — Canvas painted in oil-colours.

No. 21 represents the Kaaba and a part of the holy city : No. 22 shows what is probably the city of Medina with the tomb of the Prophet.

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## FIFTEENTH & SIXTEENTH HALLS.

### GLASS.

Glass-working has had in all ages an important place in the industry and art of Eastern countries. The craft may be traced by visible examples as far back as the Byzantines; and although there exist very few examples of their work, contemporary records furnish ample proof of the importance of this industry among the people of Byzantium. A beautiful specimen preserved at the Bibliothèque Nationale of Paris shows to what a degree of perfection the art had attained among the Persians of the sixth century <sup>(1)</sup>. There is abundance of historical testimony to prove the development of glass-making among the Arabs, particularly in Syria. El Mukadessi, a tenth century writer, states that Tyre, *Sour*, exported glass trinkets and wares cut with the wheel. William of Tyre, 1130 to 1193, speaks of the glass work of this town as being exported into all countries. Benjamin of Tudela, at the end of the thirteenth century and beginning of the fourteenth, also praises the beauty of the glass vases made at Tyre <sup>(2)</sup>. Tripoli in Syria, like all the coast towns, also possessed glass-works: history has even preserved a treaty concluded

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<sup>(1)</sup> *L'Art de la verrerie*, Gerspach, Paris, p. 81.

<sup>(2)</sup> *Sefer Nameh*, note to p. 47.

between this town and the Republic of Venice regulating the export of broken glass<sup>(1)</sup>. El-Omari, Secretary of State, who lived for a long time at Cairo, mentions that Egypt, Syria, Persia, and Asia Minor imported from Damascus bowls, inlaid copper vessels, and *wares of gilded glass*<sup>(2)</sup>. Lastly Hafiz Abru, died about 1430, speaks particularly of the art of glass-making at Aleppo (Haleb). "A special industry at Aleppo is glass-making. Nowhere else in the world are more beautiful objects of glass to be seen. When a man enters the bazaar in which glass ware is sold he cannot make up his mind to go out, so enchanted is he with the beauty of the vases, decorated with marvellous elegance and taste. Glass ware from Aleppo is carried to all countries to be offered as presents"<sup>(3)</sup>.

We have now to consider the development of the art of glass-making under the Arabs in Egypt. The earliest products that can be assigned to this period with historic certainty are the small glass

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(1) In the treaty which Bohemund VI. Prince of Antioch and Count of Tripoli, concluded on June 1st, 1277 with I. Contarini, Doge of Venice, there occurs the following stipulation: "Et si Venicien trait verre brizé de la ville, il est tenuz de payer le dhime".—If the Venetians export broken glass from the town, they are obliged to pay the tithe.

Sefer Nameh p. 42, and E.G. Rey *Recherches géographiques et historiques sur la domination des Latins*, Paris, 1877.

(2) Notice communicated by M. VAN BERCHEM to M. SCHMORANZ for his work *Altorientalische Glasgefässe*, Wien, 1898.

(3) Sefer Nameh, note to page 33

disks which served as standards of weights and measures, and of which there are several in existence dating from the first centuries of Arab domination in Egypt. Some of these are exhibited in the Sixteenth Hall, Show-case S (¹).

But as to the importance of the art of glass-making in Egypt about the eleventh century, Nasiri Khosrow gives precise information. The writings of this celebrated traveller, so often quoted, are a most valuable mine of details about the towns, buildings, arts, and industries of his period. He speaks frequently with admiration of the products he noticed in the course of his travels; and it is curious to remark that while he makes no mention of the art of glass-making in Syria he speaks of it as flourishing in Egypt. Relating the wonders of a market by the side of the mosque of Amru, he states that he there saw rock crystal of the greatest beauty artistically wrought by workmen of taste. The rock crystal had been brought from Morocco; but it was said that recently there had been received from the sea of Culzom rock crystal more transparent and of finer quality than that of Morocco (²). We have here a proof that these

(¹) See ROGERS BEY. *Glass as a material for standard coin weights*; and, by the same author, *Unpublished glass weights and measures*. There is also a publication on the same subject by M. Cassanova, *Etude sur les inscriptions arabes des poids et mesures en verre, collection Fouquet et Inès*, in the communication made to the Egyptian Institute in 1891.

(²) Sefer Nameh, p. 149.

Arab-Egyptian craftsmen knew how to work rock crystal, a fact which is further exemplified by the numerous phials of cut crystal in the collection of the Museum. These were found, with the glass standards of weights and measures already mentioned, in the rubbish mounds that mark the site of the ancient town of Fostât. In addition to these objects, beads, enamelled bracelets, and numerous fragments of enamelled glass have been discovered at the same place. These fragments, intrinsically worthless, are remarkable as vestiges of a superb but vanished art.

In the same book, on page 151, we find mention of a kind of glass of great value: "They make at Cairo also, transparent glass of great purity, resembling the emerald; it is sold by weight"; and further on, on page 153; "In the bazaar, grocers, druggists, and hardware merchants themselves supply the glasses, glazed earthen vessels, and the paper necessary to contain or wrap up what they sell; so that the buyer need not concern himself about the articles required to contain his purchases". This passage shows the immense development of the glass industry in the country, when merchants were able to give glass vessels to customers gratis. Finally the same book (Sefer Nameh, page 116), bears testimony to the export of glass from Egypt: "The merchants who go to Nubia carry for sale glass trinkets, combs, and coral".

There is another work which bears witness to

the manufacture of glass in Egypt at the beginning of the fourteenth century. In a work on state administration the writer alludes to trades: "The governor of the town of Cairo should assign a quarter to each market, so that mean and low trades do not interfere with noble professions. He should give orders that those who exercise unhealthy trades, involving grime and dirt, should have their establishments outside the town, far from the central quarters". Among these establishments he mentions slaughter-houses, tanneries, *glass foundries*, iron foundries, lime kilns, etc (<sup>1</sup>).

The richest existing treasure of Moslem glass-working may be seen in the collection of lamps in enamelled glass, exhibited in the Fifteenth and Sixteenth Halls. The number of lamps, excluding fragments, exceeds sixty. By their conception, the variety of their ornamentation, and the beauty of their inscriptions, as well as by the perfection of their workmanship and the colour of their enamels, they show the great skill of the glass-workers of the time. Like all Eastern glass they contain tiny air-bubbles, which, however, in no way detract from their beauty.

There has been some discussion as to whether these lamps were made in Egypt or were imported

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(<sup>1</sup>) This passage was supplied by Aly Bey Baghat who quotes it from a work entitled *Assâr el-Owâl fi Tartib ed-Dowl*, by Hassan, son of Abdallah. This work, composed in 708 (A.D. 1309) is dedicated to Sultan Beibars II, as may be seen in the preface.

from Syria. Historians speak of the glass-works of Syria as well as those of Egypt; but we have no doubt that these superb lamps were made in this country. It cannot be admitted that the Egyptians would have preferred to import such fragile articles rather than to manufacture them in their own country, where glass was extensively made, and whither, later on, the Venetians themselves came to seek the soda necessary for their own glass-making. This argument alone, in addition to the previously-quoted testimony of historians, would appear conclusive, when we think of the powerful and ostentatious sultans who made of Egypt their principal possession and of Cairo their favourite residence, and who loved to appear as patrons of the fine arts. But a still stronger argument for their native origin is furnished by the characteristic taste and style of the lamps; that is to say, the striking resemblance between their ornaments and those which decorate the mosques. In illustration of this it is sufficient to refer to the lamps numbered 33 and 39; both come from the mosque of Sultan Hassan, and the first is inscribed with his name: an examination of these lamps will show that the flowers which adorn them are exactly the same as those that form the border carved on the marble of his tomb. This argument is the more to be insisted on because there are certain evident and characteristic differences between the Moslem styles of Syria and Egypt, most plainly brought out in

architecture ; and the arabesques on the lamps are in close agreement with the varied adornments of Egyptian buildings.

It is true that writers of the Middle Ages dwell upon the excellence to which the art of glass-working had been carried in several towns of Syria, and have little to say about the same industry in Egypt<sup>(1)</sup>. But may not the contrary be seen in the case of the Persian traveller who notes the manufacture of good paper at Tripoli without alluding to the flourishing glass industry of this town or of other Syrian towns, while he praises certain glass objects of Egyptian manufacture ?

Those who attribute the manufacture of enamelled glass to Syria instead of to Egypt invoke in support of their theory the fact that nearly all the hundred and odd glass lamps of this kind still existing date from the fourteenth century. They add that none of later date are to be found because Tamerlane, after having ravaged Syria at the end of the fourteenth century, carried off to Samarkand all the workers in glass<sup>(2)</sup>. To this it may be replied that

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(1) Prisse d'Avennes in his *Art arabe*, page 208, speaking of enamelled glass lamps says that "they were chiefly made at Mansura, a town which during the period of the caliphs was renowned for its glass works and fiduciary money". Unfortunately the author does not name his authority for this assertion.

(2) *Notes d'archéologie arabe*, 3rd article, *Journal Asiatique*, 1904, by Max van Berchem. In this article, however, M. van Berchem states that enamelled glass objects were made "principally" in Syria.

there are in existence a certain number of lamps of which the date is much later than the invasion of the Mongol conqueror: they are a lamp bearing the name of Sultan el-Muaiad Sheikh <sup>(1)</sup>, and the lamp of Kânbay, No. 66 in the Museum. Where but in Egypt could these have been made, since the Syrian furnaces were extinguished?

But the partisans of Syria have still another argument: how can it be explained that there are in Egypt no lamps of enamelled glass dating from the thirteenth century <sup>(2)</sup>, unless by the fact that during this period relations with Syria were suspended on account of the Crusades? In answer to this it may be pointed out that periods of warfare were often interrupted by periods of peace, when

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<sup>(1)</sup> For an account of this lamp see the *Notes d'archéologie* above quoted. The lamp belongs to Baron Gustave de Rothschild; it bears an inscription stating that it was made for the *medrassa* (college) of Sultan Malek Muaiad Abu en-Nasr Sheikh.

<sup>(2)</sup> Two lamps of the thirteenth century were known till recently: that of Sultan Khalil, made between 1295 and 1296, No. 1 in the Museum, and that belonging to Madame Delort de Gléon, made between 1295 and 1296 (*Notes d'archéologie* previously quoted). H.E. Yacoub Artin Pasha informs us that he has just examined several lamps in South Kensington Museum belonging to Mr. Pierpont Morgan, and among them is one which bears the name of the Emir Ala ed-Dîn el-Bundukdâr, the former master of Sultan Beibars 1st. As the emir died in 1286 and the lamp must have been made previously, it must be considered the oldest extant.



commercial relations would be resumed with renewed energy; and besides, if there are no thirteenth century lamps in Egypt, there are none in Syria either.

It is certainly a very curious fact that among more than a hundred lamps there are so very few which do not belong to the fourteenth century; but to draw from this fact conclusions of the nature of those mentioned above seems to us a very risky proceeding. It must be due to pure chance; like the chance which gives us, in a collection of fourteenth century lamps gathered from thirteen different buildings, no less than thirty-four in the name of Sultan Hassan, eighteen of Sultan Barkûk, three of Sultan Shaabân and ten each bearing a different name. There can be no doubt that these lamps are the last survivals of as many different sets which illuminated their respective mosques. What has become of the other lamps? Where are those of all the other mosques, where the pendent chains still existing each bore one? And the glass lamps, plain or enamelled, in the mosques of Kaït-baï, Ghuri, and the rest, down to the fifteenth and sixteenth centuries, where are they? Extremely fragile, daily in the careless hands of the oilman, *zayyât* <sup>(1)</sup>, one by one they were broken and thrown away on the nearest dust-heap.

Latest of the series of beautiful lamps is that of

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(1) The man charged with the care of the lamps in a mosque.

Kanbay, No. 66 in the collection: Kanbay was regent of the kingdom from 1442 to 1453. In this lamp the enamels are not so brilliant as those of the former lamps, and the drawing of the armorial bearings shows a falling off; but the perfection of the written characters compels us to class it with the products of Oriental art. It is otherwise with the last of the series, No. 67, bearing the name of Kaïtbay, (died 1496). This lamp has no bond of union with the rest. The enamels are without brilliancy; the floral ornaments are designed in Western fashion, as shown by the palmettes and the acanthus leaves: and the written characters, despite vigorous strokes, betray a hand unused to this caligraphy. It is plain that this lamp is neither of Egyptian nor Syrian manufacture; the character of its ornament points out too clearly its European origin. A short but very interesting document, quoted by M. van Berchem, gives a foundation on which to base a theory as to the origin of this lamp: Brascha, a native of Milan, who made a pilgrimage to Jerusalem in 1480, relates that he was carried to Palestine in a galley commanded by Contarini, a Venetian, who sent from Jaffa to Damascus glass vases from Murano destined for the Dawâdar (secretary of state) of Syria, an officer of Kaïtbay himself <sup>(1)</sup>. This extract proves the

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(1) *Corpus*, No. 500. Quoted from *Voyage de la Sainte Cité de Hierusalem*. (Schefer).

importation of Venetian glass in the second half of the fifteenth century, so that it is not unreasonable to suppose that the lamp of Kaïtbay came from Venice.

We have now reached the period when the glass industry of the East finally disappears. Henceforth Western glass-works provide the needs of the Levant, as commercial relations become closer <sup>(1)</sup>. In 1569 we read that the grand vizir of Constantinople, through the agency of the Venetian ambassador, gave the glass-workers of Murano an order for nine hundred glass lamps; the sketch attached to the document gives the conventional contour as we see it in the specimens exhibited <sup>(2)</sup>.

\* \* \*

Another quality of glass manufactured in Egypt in addition to the lamps comprised the glass window-panes to which we alluded briefly when speaking of tracery windows in cut plaster: the oldest specimens are the remnants in the windows of the tomb of Sâleh Nigm ed-Dîn Ayûb, A. D. 1248.

<sup>(1)</sup> This commercial fact leads us to ask whether it was not precisely the competition of the glass factories of Murano which gave Eastern glass-working its death-blow. Commercial policy has been the same in all ages, and the destruction of an industry by foreign competition would not be an unprecedented fact. We would remind the reader that one of the sources of the wealth of the Venetian Republic was the monopoly in glass, over which the Council watched with a jealousy which did not shrink even from crime.

<sup>(2)</sup> Gerspach, *op. cit.*

Here and in succeeding buildings the glass is very thick; but in window panes of the fifteenth century the glass is very thin, being only a millimetre in thickness. These panes include three shades of red, three of blue, two of green, and two of yellow. The colour is always in the paste or body, which contains little airbubbles like the body of the lamps. From the frequent presence of a rounded rim on the edges of the panes, it may be concluded that they were made in very small sheets.

We must also mention the small gilt cubes of glass, ten millimetres square, which were made specially for the rare Byzantine mosaics. The flattened edges of these cubes show that they were cut while the glass was still soft. The gilt surface is always well preserved. These mosaics were very little used, and are only to be found in two buildings: the ceiling of the prayer-niche in the mosque of Ibn Tulun (ninth century), and that of the prayer-niche in the mosque of Akbugha (fourteenth century), which forms a part of the mosque of el-Azhar <sup>(1)</sup>.

Before concluding we should also mention the turquoise-blue enamel with which marble and stone were inlaid to bring out the brilliancy of a design, and the small columns of the same enamel which adorn the sides of the prayer-niche in mosques of the fourteenth and fifteenth centuries.

(1) In the ceiling of the prayer-niche of the mosque of Teibars, also a part of el-Azhar, there is a mosaic of silvered glass.

## THE FIFTEENTH AND SIXTEENTH HALLS.

### GLASS LAMPS.

The enamelled glass lamps are the greatest glory of the Arab Museum, which possesses about half of the total number existing in the world. All these lamps are of similar form. They have a wide funnel-shaped neck, a bowl swelling towards the base and furnished with from three to six handles, and at the bottom a small pedestal or in a few cases a moulding, so that the lamp may at need stand instead of being hung. The height varies between ten and eighteen inches.

There was no direct contact between the lamp and the substance burned to give light, but a glass vessel containing oil and wick was always suspended within the lamp by means of hooks holding the rim ; the arrangement is shown in lamp No. 78 hung in the middle of the Fifteenth Hall. Chains of brass or silver were attached to the handles, and carried over the neck to unite beneath an ovoid, to which was fastened the long chain which hung from the roof. The ovoids were made of wood, or glazed earthenware, or were frequently simply the shell of an ostrich egg : but they were also sometimes of glass, and then they were adorned like the lamps themselves with beautiful enamels, as may

be seen in the specimens Nos. 31 to 33, luckily preserved for us in the mosque of Sultan Hassan.

The number of lamps in the Museum is sixty-eight, of which twenty-five are intact, forty-one damaged and two in pieces. With very few exceptions, the inscriptions existing on the lamps are indications of their owners ; and where this is not the case, there are armorial bearings which are almost equally significant. It has thus been possible to classify the lamps with much accuracy in chronological order. Altogether on these lamps are recorded the names of six sultans and seven Mamluke princes ; one bears the titles of an unnamed Mamluke, and one has armorial bearings but no historical inscription. On No. 4, in addition, the craftsman has signed his name. Where no name is mentioned there are at least medallions containing the customary ascription of praise to a sultan ; in only one example, No. 39, do we find a lamp containing no inscription whatever.

The beauty of the enamels, the perfection of the calligraphy, the variety of the designs and the great rarity of these lamps combine to place them among the most valuable relics of the products of Moslem art. Most surprising is the fertility of invention shown by the manner in which the designs are varied, especially in lamps apparently made for the same place and at first sight identical.

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## SHOW-CASE A.

1. — Lamp in clear glass. On the neck are ornaments, and on the bowl in red letters is an inscription thus worded :

مما عمل برسم التربة المباركة السلطانية الملكية الاشرفية الصلاحية  
نفذ الله ساكنها بالرحمة والرضوان

*Among what was made specially for the blessed tomb of the sultan the most noble king es-Saleh : may God enfold its occupant with mercy and acceptance !*

Sultan es-Sâleh died in 1248 : but other titles contained in the text lead us to believe that this lamp was made for the tomb of Sultan Khalil, son of Kalaun, assassinated in 1293 <sup>(1)</sup>. This makes the lamp the oldest in the collection.

The foot is missing.

2. — Lamp of enamelled glass. On the upper part of the neck is a circular band containing an inscription in which the letters are left in clear glass standing out from a background of blue enamel. Between the handles, also in enamel, are flowers. The inscription names the Emir Silâr, died 1309.

مما عمل برسم تربة العبد الفقير الى الله تعالى سيف الدين سلا رنائب  
السلطنة العظيمة عفا الله عنه

*Among what was made specially for the tomb of*

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(1) See *Corpus*, No. 461.

*the servant in need of the Exalted, Seif ed-Din Silâr, regent of the great sultanate ; may God grant him forgiveness.*

The neck is damaged.

3. — Glass lamp adorned with ornaments and inscriptions. The text on the neck is from the Koran ; that on the bowl names Sultan Mohammed, son of Kalaûn. Noteworthy among the ornaments are the dots of blue enamel and the crowds of birds which surround the multifoils at the base of the bowl.

From the mosque of Sultan Mohammed en-Nâser died 1341.

عز مولانا السلطان الملك الناصر ناصر الدنيا والدين محمد عز نصره

*Power and might to our lord the sultan, the king, en-Nâser Mohammed, protector of the world and the religion.*

4. — Lamp of great beauty. The neck is bordered with delicate designs, and divided by three circular fields ; it contains an inscription in blue enamel enhanced by trails of foliage in white enamel with flowers of yellow, red and green, on a background of gilt glass with the gilding well preserved <sup>(1)</sup>. This text is taken from the Koran,

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(1) On the greater number of these lamps the whole un-enamelled surface was originally gilt. The bad quality of the fixative employed has allowed the gold to wear away.



chap. IX. v. 18: but the inscription on the bowl in letters left clear on a background of blue enamel, attributes the object to the Emir Almâs. At the bottom of the bowl, separated by many-coloured flowers, are other circular fields like those on the neck, enclosing the armorial bearing called the *kabak* <sup>(1)</sup>. On the foot is the name of the craftsman. (Fig. 56.)



Fig. 56.

The first text is as follows :

انما يعمر مساجد الله من آمن بالله واليوم الآخر

*The mosques of God are only attended by those who believe in God and the Day of Judgment.*

On the bowl :

مما عمل برسم الجامع المعمور <sup>(2)</sup> بذكر الله تعالى بوقف المقر العالى السيفى  
لماس امير حاجب الملكى الناصرى

*Among what was made for the mosque that prospers only by the worship of the supreme God, made wakf by his Excellency el-Ali Seif ed-Din Almâs, lord-chamberlain of the king en-Nâser.*

(1) See the note on page 233.

(2) The ر in this word is missing.

The mosque of the Emir Almas is situated at the beginning of the Hilmieh Street in Cairo.

The inscription which refers to the artist is :

عل العبد الفقير على بن مجد امكى غفر الله له

*The work of the needy servant Ali, son of Mohamed Amaki; may God grant him pardon!*

Purchased.

5. — Glass lamp richly decorated with flowers in enamel, red, white, blue, green, and yellow. The inscription on the neck in letters of blue enamel in relief gives the name of a Mamluke of one of the sultans called en-Naser, probably the son of Kalaun. The medallions, three on the neck and three on the lower part of the bowl, contain the arms of this Mamluke: two polo-sticks in green back to back. The panels between the handles are filled with many-coloured flowers, or with multitudes of birds.

The gilding is very well preserved, and enables us to form an idea of the great beauty these lamps must have possessed while their gilding was fresh.

The following is the inscription :

مما عمل برسم المقر العالى السيفى الملك (١) الناصرى

*Among what was made by order of his Excellency Seif ed-Din, Mameluke of the King en-Nâser.*

The foot is damaged.

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(1) The lettre 2 should be followed by ى evidently an error made by the craftsman.

## SHOW-CASE B.

5a. — Lamp of enamelled glass inscribed with the name of Tughātimur, a Mamluke of Sultan Saleh. The inscriptions on the neck and the bowl are in letters of blue enamel on a glass ground : that on the neck is interrupted in three places by the armorial bearings of the emir, shown also on the lower part of the bowl.

رسم المقر الشريف العالي المولى المالكي المحدثى السبقى طغتمبر الموداد  
الملكي الصالحى

*By order of his Excellency, the noble, exalted, (etc.) Tughātimur, secretary of state to the Sultan es-Saleh.*

The armorial bearings are as follows : on a bar left in clear glass a red chalice enclosing a yellow hieroglyphic signifying lord of Upper and Lower Egypt; chief and base of brown enamel. The bowl of the lamp is damaged.

The ascription of this lamp by M. van Berchem to the Emir Seif ed-Din Tughātimur (*Corpus inscriptionum arabicarum*, p.p. 660-661), is justified by another lamp preserved in the Museo Nazionale at Florence and having upon it the name Tughātimur followed by the attributive en-Nadjmi. This emir was a Mamluke of Sultan Malek Saleh Ismaïl; he died in 1347.

From this identification results the important fact that hieroglyphics were used in armorial bearings in the first half of the fourteenth century; whereas hitherto no such sign had

been known to have been used for this purpose previous to the fifteenth century <sup>(1)</sup>.

6. — Large piece of a lamp. On the neck, of which only a small part remains, are blue letters on a clear glass ground. On the bowl are letters in clear glass on a blue ground : below are two medallions (the third is wanting) with the emir's armorial bearings. The broken inscription on the bowl terminates with the first two letters of the name Ak Sunkur, in whose mosque the fragment was found.

مما عمل برسم العبد الفقير الى الله تعالى ان . . الناصري

*Among what was made by order of the slave in need of God (may he be exalted) Ak... en-Nâseri.*

The armorial bearings are made up of a chalice in silver on a red bar, with clear glass above and silver enamel below : (chalice argent on fess gules, verre in chief and base argent).

7.—Glass lamp with inscriptions and ornaments in various enamels.

The text on the neck is from the Koran : the inscription on the bowl contains the name of Sheikhu.

برسم المقر الاشرف العالى المولى المحدثى السيفى شيخو الناصري

*For his Excellency the most noble (other titles follow) Seif ed-Din Sheikhu en-Nâseri* <sup>(2)</sup>.

<sup>(1)</sup> See on the lamps of Tughâitimur the communication made by the author to the Institut Egyptien, Nov. 6, 1907.

<sup>(2)</sup> En-Nâseri signifies belonging or having belonged to the Sultan en-Nâser.

The six medallions bear the armorial bearings of Sheikhu : a red chalice on a bar of gold (almost effaced), with red above and black below : chalice gules on fess or, gules in chief and base sable.

Presented by M. Rostowitz Bey, 1886.

\* \* \*

The thirty-four lamps next in order come from the mosque of Sultan Hassan. They bear either the name of this sultan with the customary formula, or his royal title in cartouches, three upon the neck and three upon the foot. One only, No. 39, bears no inscription, but its resemblance to No. 33 and the place of its origin enable us to assign it to the same sultan.

**8 to 25.** — These lamps are all very similar. They bear inscriptions and ornaments in enamel of various colours. The text on the neck, in blue letters on a glass ground often showing traces of gold, is taken from the Koran ; the inscription which covers the bowl, in clear glass on a ground of blue, gives the name and titles of Sultan Hassan. The slender letters enclosed in cartouches on the neck and at the bottom of the bowl express desires for the sultan's glory. Several of the lamps have preserved much of their gilding. The inscription taken from the Koran is the incomplete third verse of the 24th chapter :-

الله نور السموات والارض مثل نوره كمشكاة فيها مصباح المصباح في زجاجة  
الزجاجة كانها كوكب دري.

*\* God is the light of the heavens and the earth. His light is like a niche which contains a blazing lamp within a vessel of glass like a radiant star.—A.B.*

This verse is complete on most of the lamps, but a few contain the first sentence only.

The historical inscription is as follows :

عزى لولانا السلطان الملك الناصر ناصر الدنيا والدين حسن بن محمد عز نصره

*\* Power and might to our lord the sultan, the victorious king, champion of the world and the religion, Hassan, son of Mohammed ; may his victory be exalted !*

On some of the lamps the inscription is complete, but on others letters and sometimes whole words are missing.

The inscription to be seen on most of these lamps, in slender letters enclosed within medallions, is always an ascription of praise to the ruler: sometimes his name is not mentioned, as on the lamps of Sultan Hassan : sometimes it is given, as on the lamps of Sultan Barkûk.

#### SHOW-CASE C.

**11 - 15.** — Lamps with the name of Sultan Hassan.

**11 - 13.** — The inscription on the neck is enhanced by trails of foliage in white enamel.

The bowl of No. 14 is damaged.

#### SHOW-CASE D.

**16 - 20.** — Lamps with the name of Sultan Hassan.

Damaged : the neck of No. 18, the bowl of No. 19 (slightly), and the bowl and foot of No. 30.

#### SHOW-CASE E.

**21 - 25.** — Lamps with the name of Sultan Hassan.

No. 21 is formed of many fragments cemented together.

The foot of No. 22, and a piece of No. 24 are wanting : the bowl of No. 25 is damaged.

In the lamps next in order, from No. 26 to No. 38 the inscription alluding to Sultan Hassan is confined to the more or less complete ascription of praise enclosed in the medallions. The large letters laid on the bulb in the previous series are replaced in these lamps by greatly varied ornaments which make the lamps much more beautiful than those already described. Several of them are covered with a network of white enamel with meshes enclosing the many-coloured decorations. No. 39 is adorned with flowers only. Nos. 40 and 41 resemble the eighteen from No. 8 to No. 35, except that the colouring is reversed.

#### SHOW-CASE F.

**26 to 30.** — Lamps with medallions enclosing the titles of Sultan Hassan.

**26.** — The body is covered with designs of flowers in many colours.

The foot is damaged.

27. — The flowers on the bulb are in clear glass. Around the handles are bouquets of flowers in red, blue, white, yellow and green.

The foot is wanting.

29.—Between the handles is a rose-tree in many-coloured enamels.

30. — The flowers and arabesques between the handles are enclosed in a many-leaved frame in white enamel.

The bowl is damaged.

#### SHOW-CASES G & H.

31 to 36. — Lamps with the name of Sultan Hassan.

These lamps are hung as they were in the mosque; above each is the ovoid already mentioned. The ovoids on lamps N<sup>os</sup> 31, 32, 33, were also found in the mosque of Sultan Hassan.

31. — Lamp in enamelled glass completely covered with a network in white enamel; the ornaments are in red, blue, yellow, and green. There are enough traces of gold to show that all the unenamelled glass was originally gilt. On the neck three medallions enclosing a beautiful rosette alternate with inscribed medallions, three of which appear also on the bottom of the bowl. The ovoid also is decorated with enamelled ornaments. (Fig. 57.)

32.— The bowl is adorned with a girdle of fleurs-de-lis in white strewn with ornaments. The large



blue inscription from the Koran on the neck is interrupted by beautiful medallions.

The ovoid is of enamelled glass, blue, red, white and green. On the white zone are oblong cartouches with ornaments in blue, alternating with three medallions that enclose the ascription of praise and the name of the sultan.



Fig. 57.

33. — Lamp completely covered with gilt flowers on a ground of blue enamel; much of the gilding remains. On the neck and on the bottom of the bowl are three medallions with inscriptions.

The ovoid, almost a globe, is of enamelled glass bearing two medallions which enclose the same sentence as that on the

ovoid last described, but in this case the Sultan's name does not appear. Fig. 58.

34. — The lamp is decorated all over. The neck bears ornaments formed by interlaced lines,

with medallions at intervals ; similar medallions are placed on the lower part of the bowl.

The ovoid is of crinkled dark blue glass : it was found in the mosque of Azbak el Yusefi.

35. — On the neck is an inscription from the Koran, in large letters richly ornamented : the inscription is interrupted by medallions. Similar medallions are to be seen on the bowl, the upper part of which is divided by a white network into fields of varied shapes, all filled with flowers. The ovoid, in glazed ware with blue ornaments on a white ground, comes from the mosque of Kânbay.



Fig. 58.

36. — The neck is treated in the same way as that of N° 53. The bowl is covered with flowers in enamel. Above is an ovoid of light blue glass.

#### SHOW-CASE I.

37 to 41. — Lamps from the mosque of Sultan Hassan.

37-38. — The two lamps are similar to N° 34.

N° 37 has no foot.

39. — Lamp completely covered with flowers, and resembling N° 35, but having no medallions or inscriptions.

40 and 41. — Lamps bearing inscriptions like those on lamps numbered 8 to 25. Here the difference consists in the arrangement of the ornamentation, which is a reversal of that on the lamps previously described. On the neck the gilt letters are in clear glass on a blue ground, and on the bowl the letters are in blue enamel on a clear glass ground.

#### SHOW-CASE K.

42 to 44. — Three lamps bearing a limited amount of decoration in slender red lines, with inscriptions, either in blue letters or on a blue ground, bearing the name of Sultan Shaabân, and coming from the mosque of that name.

المقام الشريف الاعظم المولى السلطان الملكى الاشرفى ناصر الدنيا  
والدين شعبان

*His noble majesty... the sultan el-malek el-Ashraf  
Nâser ed-Dunia wa ed-Dîn Shaabân.*

This text is the same on all three lamps, but it is placed on each in a different manner. In No. 42 it is written twice on the neck in three long fields, and again in six cartouches on the bowl. The letters

are in red lines with traces of gilding, and are on a ground of blue enamel applied to the inside of the lamp.

In No. 43 the letters of the inscriptions are left in clear glass on a ground of blue enamel; the lamp is divided into six fields.

In No. 44 the letters are of blue enamel on a ground of clear glass; they surround the neck in three bands interrupted by three medallions.

**45.**— Lamp of enamelled glass. The neck and the lower part of the bowl are ornamented with armorial bearings. The inscription on the bowl is in the name of the Emir Ali el-Mârdâni<sup>(1)</sup>. Fig. 59.



Fig. 59

المقر الاشرف العالى الكافى العلاءى المرحوم أمير على الماردانى

*His Excellency the noble the exalted governor Ala ed-Dîn, the late emir Ali el-Mârdâni.*

(1) The first edition of the catalogue names the mosque of el-Mârdâni at Cairo as the place where this lamp was found, basing the statement on the registers of the Museum. M. van Berchem (Corpus. p. 665) proves that the lamp can have nothing

The armorial bearings represent on a red shield a lozenge in red on a bar of silver (gules, a lozenge gules on a fess argent). Fig. 59.

**46.** — Lamp in dark blue glass of one tint with armorial bearings. The inscription and ornaments on the lamp appear to have been originally gilt ; but hardly any trace remains.

The armorial bearings show a chalice in yellowish enamel on a bar left in clear glass, with red above and a chalice of red on a dark brown field below.

\* The inscriptions are in beautiful letters. That on the bowl is from the Koran ; that on the neck relates to the prayer for the sick according to the Shafaïte rite.—A. B.

\* \* \*

**47 to 64.** — Lamps and large fragments of lamps from the mosque of Sultan Barkûk and bearing his name and titles, usually inscribed in medallions.

عز لولما السلطان الملك الطاهر أبو سعيد نصره الله

*Power and might to our lord the sultan the king ez-Zâher Abu Saïd, may God grant him victory.*

#### SHOW-CASE L.

**47.** — Below an interlaced pattern in blue enamel

in common with the founder of the mosque, who was the Emir Altonbugha el-Mârdâni. Emir Ali el-Mârdâni was governor of Damascus and Aleppo, and died at Cairo 1370 or 1371. Strangely enough, the shield of Altonbugha bore a chalice ; it may be seen on three bronze articles, Nos. 23 to 25 in the Tenth Hall.

on a gold ground surrounding the rim of the neck are three large medallions filled with blue arabesques on a gold ground. On the bowl is an inscription with the name of Barkûk, in red letters adorned with blue trails of foliage with many-coloured flowers. The lower part of the bowl is also decorated. The inscription is the same as that given above, except for the addition of the word تعالى , *may His name be exalted !*

48. — Bowl of a lamp, treated like that last described.

49 to 51. — On the neck, inscription from the Koran, being the same passage as that on the lamps of Sultan Hassan, Nos. 8 to 35, in blue letters on a ground of clear glass. On the bowl is the inscription in the name of Sultan Barkûk, in letters left clear on a ground of blue enamel. The inscription on the neck is interrupted by three medallions containing the customary ascription of praise.

49. — Where there is no enamel traces of the original gilding may be seen.

The foot and the bottom of the bowl are wanting.

50. — Very beautiful arabesques are to be seen at the bottom of the bowl.

The foot is broken.

51. — Lamp closely resembling the two last described. The medallions on the bowl contain inscriptions in very small writing.

## SHOW-CASE M.

**52 to 56.** — Lamps in enamelled glass with the name of Sultan Barkûk.

**52 to 54.** — The inscriptions are like those on Nos. 49 to 51. In lamps 52, 53, 54, the letters of the inscription on the neck are outlined in gold.

**55, 56.** — On the bowl is a broad band with the historical inscription in letters left clear on a blue ground ; the band is bordered above and below by a narrow ribbon. On the neck three medallions enclosing an inscription alternate with arabesques enclosed in multifoils ; at the bottom of the bowl are similar medallions separated by flowers in many-coloured enamels. The foot is covered with a network of many-leaved ornaments in blue enamel.

## SHOW-CASE N.

**57 to 62.** — Lamps with the name of Sultan Barkûk.

**57.** — Neck and part of the bowl of a lamp. On the part of the bowl is a fragment of the historical inscription in clear glass on a blue ground. At the top of the neck is the text from the Koran in blue enamel on a ground of gold (of which many traces remain), forming a narrow band above arabesques in blue, red, and white also on a gold ground.

**58.** — At the top of the neck is a narrow band

with the historical inscription in letters left clear on a ground of blue enamel. Below are three medallions with inscriptions alternating with medallions filled with arabesques left in clear glass on a blue ground. The rest of the neck and part of the bowl are covered with flowers. Around the handles are ribbons of blue enamel. The lower part of the bowl is treated in the same way as the neck.

The foot is broken.

59. — Lamp of which the neck resembles the fragment numbered 57, except that the colouring of the inscription is reversed, the letters being left clear on a blue ground. The inscription is interrupted by six medallions containing the ascription of praise to the sultan. The many-coloured designs on the neck are continued over the bowl as far as the foot, which in this case is a moulding.

60. — Lamp of enamelled glass. The neck is covered with blue and white lines interlaced to form a pattern strewn with flowers in red enamel. On the bowl a white network contains ornaments in various enamels; on the lower part medallions enclosing arabesques alternate with medallions enclosing inscriptions.

The bowl is damaged.

61. — The neck is covered with flowers of many colours on a blue ground, interrupted by three large medallions containing inscriptions. On the bowl



medallions alternate with floral designs surrounded by circles.

62.—Lamp bearing the name of Barkûk covered with ornaments distributed over the bowl in a network of blue enamel. On the neck and the lower part of the bowl are six medallions containing inscriptions. Fig. 60.



Fig. 60.

SHOW-CASE O.

63. — Glass lamp with ornaments in enamel of various colours. On the neck are six medallions containing floral designs; the

medallions on the bowl enclose the ascription of praise to Sultan Barkûk. The handles are enclosed in bands of blue enamel; between them are flowers.

The bowl is damaged.

64. — Lamp richly ornamented in enamel. Above each handle is a medallion containing the ascription to Sultan Barkûk.

Inside the foot is traced a word in red, probably the name of the craftsman.

64a.—Lamp with ornaments and inscriptions in

enamel. The inscriptions on the neck and foot contain the word *el-Alim* (the learned) repeated several times ; that on the bowl in letters left in clear glass with traces of gilding on a ground of blue enamel, is historical, giving titles of an unnamed emir :

مما عمل برسم المقر العالى المولى الكبيرى المحترى المخدومى العالمى العالى  
الزمى

*Among what was made by order of his Excellency the high, the lordly, etc.*

The inscribed band on the neck is interrupted in three places by a geometric figure inscribed in circle. The same figure is shown on the lower part of the bowl, which is covered with well-designed ornaments and flowers in several enamels. It is to be remarked that the shape of this lamp differs sensibly from the others in the collection, especially in the more ample dimensions of the lower part of the bowl.

Bought : of unknown origin.

**65.**— This lamp has been renumbered **5a**, and placed in Show-case B.

**66.** — Lamp of enamelled glass. The inscription on the neck and bowl is taken from the Koran ; it is interrupted on the neck by three medallions containing armorial bearings, and is partly written in letters in blue enamel on a glass ground, partly in letters left clear on a blue ground.

At the junction of the neck and bowl is an historical inscription, relating the name of the person for whom the lamp was made.

ما عمل برسم المقر الاشرف العالى السيفى قانى باى الجركسى نظام الملك

*Among what was made by order of his Excellency etc., Kânbay the Circassian, regent of the kingdom.*

The armorial bearings are three times repeated on the lower part of the bowl. They show on a green bar a hieroglyphic sign in white ; above, a blue scimitar on red ; below, a red chalice and white horns on green.

The lower part of the bowl is damaged. Kânbay was regent of the kingdom of Egypt from 1442 to 1453. He built a mosque in the Khalifa quarter of Cairo (4).

#### SHOW-CASE P.

##### 67. — Lamp in enamelled glass.

The great inferiority of this lamp as compared with the rest of the collection strikes the beholder at the first glance. The enamels have no brilliancy; the letters are extremely ugly, and the ornaments are not Arab at all (5). The ornaments consist of

(4) This mosque still exists. On the boards of the ceiling the name of the builder is spelt قنباى not as on the lamp قانى باى but the presence of the armorial bearings many times repeated on the ceiling and exactly similar to those depicted on the lamp prevents any doubt as to the identity of the founder with the person for whom the lamp was made.

(5) See page 284.

palmettes and flowers in many ramifications adorning two bands, one arranged around the junction of the neck and bowl, the other immediately below: the two bands touch and being almost exactly similar show great lack of artistic feeling in the craftsman. The inscription on the bowl is as follows :

مزلولاما المقام الشريف السلطان المالك الاشرف أبو النصر قايتباي  
 خلد الله ملكه

*Power and might to our lord the noble majesty the reigning sultan el-malek el-Ashraf Abu en-Nasr Kaït bay ; may God perpetuate his kingdom.*

The same inscription is repeated on the neck in the form of a band interrupted by medallions enclosing the name and titles of Kaït bay.

**68 and 69.** — Lamps of clear greenish glass.

These are probably the last products of the native industry.

They were found in the mosque of Sultan Shaabân.

**71.** — Lamp in plain blue glass, showing traces of gilding.

From the mosque of Alti Barmak.

**71 to 73.** — Lamps in dark blue glass. N° 71 comes from the tomb of Imâm esh-Shâfaï.

N° 72 and 73 from the mosque of el-Ghuri.

**74 and 75.** — Lamps in colourless glass with six handles of blue glass.

N° 74 is from the tomb of Sultan el-Ghuri.

76. — Lamp in clear glass, like those last described. The glass of the lamps in this show-case is thinner and purer than that of the enamelled lamps: it is very probable that all of them are of European manufacture, presumably Venetian.

From the mosque of Sultan Hassan.

77. — This lamp is hung from the ceiling of the fifteenth hall; it is exactly similar to N° 76. It contains the inner vessel for oil and wick, showing the way in which the lamps were used.

From the mosque of Sultan el-Ghuri.

78 to 83. — Lamps hung in the doorway.

78. — Lamp exactly similar to Nos. 74 and 75.

79. — Large lamp of blue glass.

From the mosque of Sheikh Ahmed Dar Tuka at Rosetta.

80. — Lamp of peculiar shape, coloured violet.

From the tomb of the Sultana Shagaret ed-Dur, Cairo.

81 — Lamp of greenish glass with red veins.

From the mosque of Ak Sunkur.

82. — Lamp of globular form.

The two lamps last mentioned, judging by the quality of the glass, appear to be of native manufacture.

83. — Small glass lamp ornamented with lines in red, white, and gold. The globes on the chain are painted on the inside with coloured varnish.

The lamp is of European manufacture.

**84. — Globe of green glass.**

From the mosque of Asbak el-Yusefi.

**SHOW-CASE R.****85 to 88. — Fragments of enamelled glass lamps, some bearing the name of Sultan Barkûk.**

These fragments with others were found in the mosque of Barkûk in 1892, during the carrying out of repairs.

**85. — Fragment of a lamp belonging to group 49 to 51.**

**87. —** Fragment of the neck of a lamp with a gilt geometrical design enclosed in a medallion.

**88. —** Three fragments of the neck of a lamp completely covered with a curvilinear design in gold and red and blue enamel.

**90. —** Fragment of an ovoid in enamelled glass bearing a medallion enclosing similar bird figures to those on the foot of lamp No. 65.

Presented by Dr. Fouquet, 1893.

**91. —** Carafe or water-bottle. Around the neck is a border formed by a trail of foliage in blue enamel on a white ground outlined by red lines; below are red letters on white enamel outlined in blue. A similar band appears on the top of the bowl. The letters of the inscription are not well formed. The border on the foot is treated in the same manner as that on the neck.

\* The inscription, very carelessly written, appears to contain wishes. — A.B.

**92 to 94.** — Numerous fragments of enamelled glass found in the rubbish mounds of Cairo and Upper Egypt.

Though of no intrinsic value these fragments inform us of the variety and richness of Oriental glass-work. From the designs and the fineness of the letters of the inscriptions they bear we are led to consider them as having originally formed very small objects.

**95 to 97.** — Cut glass.

**95.** — Fragment of a glass bowl overlaid with a coating of blue enamel cut away in designs laying bare the glass below. The ornamentation consists of a band of Cufic letters and a pair of goats front to front; the figures occur twice. The forepart of the body of each animal is sunken, and was probably inlaid. (Fig. 61).



Fig. 61.

Judging by the character of the letters, this curious fragment appears to belong to the ninth century.

**96 and 97.** — Two phials in clear glass with medallions cut on the bowl. Bottles and vases in clear glass.

**98.** — Small glass cup with handle in light blue

glass, bearing medallions inscribed in Cufic letters with the sentence several times repeated **الله الله**  
*Authority belongs to God.*

**99.** — Small bowl of clear glass bearing in rectangular fields a word in Cufic letters reversed.

#### SHOW-CASE S.

**100 to 103.** — A large number of small phials and glass bottles in blown and cut glass, both plain and coloured. In the lower half of the show-case the group numbered 102 comprises small phials in glass of extraordinary fineness. They come, with many others in the collection, from the rubbish mounds of Old Cairo.

The collection is not entirely of Arab manufacture; it certainly contains objects of the Greek and Roman periods; but it is very difficult to distinguish between them.

**104.** — Phials, bottles, vases, etc.

**105.** — Fragments of enamelled glass bracelets, found in the mounds south of Cairo.

These mounds have supplied and continue to supply very curious records of the industries of Egypt under Arab rule. Most of the objects in Show-cases S and R, as well as the fragments of glazed ware shown in other halls, come from these mounds, which are formed of rubbish from the ancient town of Fostat. See the paragraph headed *Show-case A* on page 230.

**106.** — Glass beads.



107. — Standard coin weights, stamps or seals, and weights.

a) Glass disk bearing the inscription *فلس عشرين* *piece of money of twenty "kharubas"*.

The weight of a coin of twenty gold *kharubas* is equal to 3·9 grams, 60 grains, approximately half a sovereign. Fig. 62.



Fig. 62.

b) Seals on bottles. The word *حصى* *chick-peas*, may be easily read.

The seal was placed upon the vessel when the glass was soft, and indicated its exact capacity. The inscription often mentions the nature of the article the vessel was intended to contain; and sometimes the name of the governor or chancellor of Egypt and the name of the caliph with the date were given.

The glass weights are inscribed in much the same way. They date from the same period as the seals and stamps, and are the earliest records of the glass industry of the Arabs in Egypt; some specimens are known which belong to the first century of the Hijra. Weights are usually in the shape of large rings with a cone forming the seal.

c) Seal of a bottle of the capacity of one *rotl*, showing in Cufic letters the following inscription :

هذا ما أمر به الأمير صالح بن علي أصله الله أوفوا الكيل ولا تكونوا  
من المخسرين رطل واف

*This is what was ordered by Sâleh the son of Aly, may God grant him prosperity! Have just weights and do not be among those who err! Rotleart.*



Fig. 64.

\* The Emir Sâleh son of Ali was governor of Egypt in A.H. 132: A.D. 749. — A.B.

d) Weight bearing the name of the Caliph Abu Ishâk el-Mutassim, A.H. 218-227, A.D. 833-841.

**108.** — Collection of small flasks, phials, beads, fragments of bracelets, etc.

Presented by D. Fouquet, 1893.

\* \* \*

Address presented to H.H. the Viceroy Mohammed Aly by the members of the Bombay Chamber of Commerce, testifying their appreciation of his magnanimity in protecting the conveyance of passengers and mails through Egypt during a period of hostility with England.

\* \* \*

Photographs relating to the history of Egypt.

# GIFTS MADE TO THE ARAB MUSEUM.

DONOR.	DATE	OBJECT PRESENTED.
M. ROSTOWITZ BEY .....	1886	Enamelled glass lamp.
M. PAUL PHILIP .....	1887	<i>a)</i> Camel bone with Arabic inscription. <i>b)</i> Amulet with Arabic characters.
M. PUGIOLI .....	1887	
		Marble slab with naskhi inscription, seventh century of the Hijra.
DR. SCHWEINFURTH ....	1887	Piece of marble with Cufic inscription.
HASSAN PASHA SHERAI.	1887	Stone carved with lion in bas-relief.
MASON BEY .....	1887	Two pieces of marble, one with Cufic inscription.
	1889	<i>a)</i> Fifteen pieces of pottery, various.
		<i>b)</i> Eighty-seven pieces of pottery, various.
DR. FOUQUET .....		<i>c)</i> Ninety pieces of beads, enamelled glass, etc.
	1893	<i>d)</i> Nineteen phials and vessels of glass.
		<i>e)</i> Fragments of an ovoid of enamelled glass.
SHEIKH GOHARI .....	1891	Large earthen jar.
		<i>a)</i> Stone tympanum carved with two lions, from Burg ez-Zafar.
M. HERZ BEY .....	1904	<i>b)</i> Plaster cast of an inscription at Burg ez-Zafar.
		<i>c)</i> Fragments of enamelled pottery.
M. MALLUK .....	1896	Glass seal for standard weight.

DONOR.	DATE	OBJECT PRESENTED.
M. E. MARTINE.....	1896	Piece of cloth with Cufic inscription.
M. NUBAR INNES BEY...	1897	a) Address to Mohammed Ali Pasha, manuscript. b) Marble jar-stand.
CAPTAIN MYERS.....	1897	Perforated bronze disk.
	1898	a) Tombstones with Cufic inscriptions: pieces of cloth: wooden comb: two caps.
	1900	b) Tombstone of third century Hijra (ninth century A.D.). Lamp in glazed ware.
MUSEUM OF EGYPTIAN ANTIQUITIES .....	1901	c) Three inscribed stones: earthen fire grenade: two bowls in glazed ware. d) Fragments of a wooden box inlaid with ivory: vase in glazed ware: limestone lintel of a door: turban from a tombstone: fragments of glazed ware bowls.
	1904	
M. SHALABI AZAB.....	1899	Two ceilings of painted wood, from window-bays.
	1899	a) Marble tablet with Arabic inscription in the name of Selâh ed-Din, fourth century Hijra, twelfth century A.D.
COLLEGE OF THE REV. SALESIIEN FATHERS, ALEXANDRIA.....	1900	b) Stone carved with representation of a mosque: Turkish period.
FAMILY HILLAL BEY...	1901	Mosaic pavement with fountain.
H.E. FRANZ PASHA.....	1901	Protograph of a group of buildings at Nahhasin.
H. E. YACOUB ARTIN PACHA .....	1901	a) Photograph of a picture in the Louvre by Gentile Bellini, representing "The reception of Domenico Trevisan, Procurator of St. Mark's, Venice, by Sultan el-Ghuri."

DONOR.	DATE	OBJECT PRESENTED.
H. E. YACoub ARTIN PASHA .....	1902	b) Photograph of a miniature in the National Library of Paris, representing "Gem brother of Sultan Bayazid in the presence of Kaitbay."
		c) Photograph of a picture at Milan by Gentile Bellini, representing "St. Mark preaching at Alexandria."
	1904	d) Photograph of a picture in the Louvre by Vittore Carpaccio, representing "St. Etienne preaching at Jerusalem."
		e) Centrepiece of a fountain.
COMMANDER GAUNT, R.N.	1902	Two fragments of tombstones of the fifth century of the Hijra, eleventh century A.D.
GRECO-ROMAN MUSEUM, ALEXANDRIA .....	1902	Two fragments of tombstones with Cufic inscriptions.
TIGRANE PASHA .....	1902	Two photographs of a picture by Pinturicchio in the Vatican, representing "The disputation of Saint Catherine."
M. E. MATASEK .....	1902	Brass lantern.
	1903	a) Panel in carved wood.
		b) Two pieces of mosaic.
M. G. PARVIS .....	1904	c) Two plaster casts of a sculptured panel.
H. B. THE ORTHODOX COPTIC PATRIARCH .	1903	Stucco decoration of hall.
		a) Two marble tablets with Arabic inscriptions of A. H. 1263. A. D. 1846.
H. H. AMINA HANEM, KHEDIVAH MOTHER..	1903	b) Two marble vases.
AHMED BEY ASSAD.....	1904	Yatagan with blade inlaid and inscribed with gold, dated A.H. 1225: A.D. 1810.

DONOR.	DATE	OBJECT PRESENTED.
MR. ARTHUR ALBAN, BRITISH CONSUL AT CAIRO .....	1904	Marble tombstone inscribed on the obverse with a Latin epitaph dated A.D. 1638 and on the reverse with an Arabic inscription of the year A.H. 1066: A.D. 1652.
M. ELIAS HATOUN .....	1904	a) Lower part of a bronze candlestick. b) Brass vase. c) Glazed ware pot and dish.
M. P. KYTICAS .....	1904	a) Tray in wrought brass. b) Band of copper in open work. c) Three tablets of enamelled ware. d) Two pieces of carved wood.
MOH. EFF. ABD EL-AZIM	1904	a) Vase in enamelled ware. b) Seal in unglazed earthenware. c) Small bronze lamp. d) Standard weight in glass. e) Earthenware lamp, with figure of quadruped.
MOHAMMED EFF. LAMAI	1904	a) Three marble stands for jars. b) Centrepiece of a fountain.
ES-SAYED MOHAMMED MAGDI BEY .....	1904	a) Lady's cap-cover, adorned with stones. b) Key of a padlock.
M. REBOUL .....	1904 1905	Glazed ware jars, discarded by the makers.
YUSEF EFF. AHMED ....	1905	a) Two marble tombstones with Cufic inscription: second century of the Hijra. b) Three wooden fragments, two carved with Cufic inscription, one with ornaments.
HUSSEIN BEY SHEBIN ..	1905	Dervish basket ( <i>kashkûl</i> ), seventeenth century.

DONOR.	DATE	OBJECT PRESENTED.
MARZOUK FAMILY.....	1906	Weapons, nineteenth century.
M. A. PATRICOLO.....	1906	{ Five photographic views of buildings in Cairo, taken in 1860.
M. O. DE MOHL.....	1906	
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